Ream, Vinnie

DRAWER 21A

Sculptors-R

Statues of Abraham Lincoln

Vinnie Ream

Excerpts from newspapers and other sources

From the files of the

Lincoln Financial Foundation Collection

Vinnie Ream

Born Sept. 25, 1847, Madison, Wisconsin
(Parents: Robert Lee & Lavinia (McDonald)

Introduced to Lincoln after 1862.

Congressman James S. Rollins, Missouri, made arrangements with Lincoln for half hour sittings which stretched over the last five months of his life.

Vinnie Ream was a protegee of Rollins... she was a former student at Christian College in Columbia, Missouri, which Rollins was connected with.

She was a pupil of Clark Mills.

Her first effort was called "The Dying Standard Bearer". Many prominent leaders of the Civil War era sat for her, including Thaddeus Stevens, James Rollins, Richard Yates,(Ill.), John Sherman (Ohio), and Horace Greeley.

Sources: Lincoln in Marble and Bronze
by F. Lauriston Bullard

Story of Vinnie Ream
by Josephine Craven Chandler

He Belongs to the Ages
by Donald Chas. Durman

Completed

"History is correct in writing Lincoln down as a man of sorrow. The all-dominating passion I have always carried has been that of unfathomable sorrow, and that I ~~ha~~ tried to put into the statue," These are the words of Vinnie Ream, who went daily to the white house to model the President at his desk. She is the creator of the famous Lincoln statue placed in the rotunda of the capitol at Washington, D. C., a statue quite different from ~~in~~ the ordinary in that it portrays the figure with a military cape flung over the shoulders instead of just the accustomed long coat. The cape lends flowing and graceful lines to the work, and the paper which one hand ~~is in the act of extending~~ holds, gives ~~the~~ a most Romanesque dignity to the whole ~~wor~~ sculpture.

Marble not bronze

Congress appropriated the sum of $15,000 for the execution of this statue. ~~It is~~ ~~feet in height~~. Unveiled in 1871.

Series No. 4

Vinnie Ream Hoxie's life size statue of Lincoln in the rotunda of the Capitol represents him standing with the right hand slightly extended holding a paper and with his robe caught up in his left hand. The head is slightly bowed. Congress paid $15,000 for this statue. It was unveiled in 1871.

Lincoln Statue, by Vinnie Ream Hoxie
in Rotunda of U. S. Capitol

dows stained glass, bordered with May blossoms, daisies, butter-cups, and primroses. The floors were lined with tiles of porcelain of a delicate blue tint, with rich medallions inserted of the Queen, Prince Consort, and each of the children. Shields, monograms of the royal family, and bas-reliefs of agricultural designs, representing the seasons, completed the ornamentation of this exquisite model dairy. All round the walls ran a marble table, and through the center two long ones, supported by marble posts resting on basins, through which runs a perpetual stream of spring water. By this means the table slabs are always cold, and the temperature of the dairy is chill, while the white and gilt china milk and butter dishes resting on the tables are never placed in water. We drank the delicious milk, brought in bright metal buckets, lined with porcelain, the queen's monogram and crest glittering on the brass plates on the covers. In the room where the butter was made, the milk skimmed and strained, we feasted our eyes on the rows of metal porcelain-lined cans of every size, made to lock, and sent to the royal family as far as Scotland, so they always have good milk and butter. The churn was of metal also, and lined with porcelain, made in two compartments. The outside chamber surrounding the cylinder could have warm or cold water poured in to regulate the "coming of the butter" without disturbing the cream. The lid was screwed on, and the stationary stand which turned, made the work easy and rapid. But while sixty cows are daily milked, and as many more are grazing, the royal family are more than satisfied, and the Londoners more than dissatisfied to see rolls of golden butter and cans of cream sold from the model farm for saving money for the Queen!"

THE TRUE RELATION OF THE SEXES.

BY MRS. JULIA A. CARNEY.

"Now," said a gentleman friend, as he handed me into a Philadelphia street-car, "don't you expect any poor tired man to give up his seat for you. Remember, you are a believer in woman's rights!"

"Yes, sir," I responded, gaily, "and in the rights of tired men also."

The car rolled on. There had been no hope of one less crowded had I waited, so I thankfully accepted its standing room, as I had two miles to go, and the twilight shades were gathering.

A gentleman arose and politely offered me his seat. I was a little surprised at this, for several young and fashionably dressed ladies were standing, and my first impulse was to decline, but the thought of my little boy restrained me, and, accepting it with thanks, I gathered the tired child to my arms, where he was soon in a quiet slumber. As I watched him, my mind reverted to the animated but playful discussion which the arrival of the car had interrupted.

The previous assertion of my friend, that the suffrage once given to woman she would lose all claim to gentlemanly courtesy, recurred to me in all its absurdity, and with my usual saucy defiance of all conventionalities I addressed the gentleman who had so kindly given me his place.

"I suppose I owe this seat to your pity for this tired child, do I not?"

"Not exactly, madam!" he replied. "You owe it rather to your own pity for 'poor tired men.' There are so few ladies who ever think of them."

A shade of bitterness was in the tone. The face was grave, even to sadness, but it lighted again as he added,

"I had allowed these ladies to stand because they were young and gay, and I was tired with a long, busy day in my store, but when I heard the banter of your friend and your reply, I resolved to give you my seat.

"I waited, however, to see if you would act up to your creed of womanly independence, or if, like some others, you would pass along the car, looking at every gentleman there as if he were bound in honor to yield you his place, and then take it, if given, without even a look of gratitude. When you quietly took your stand, as if it were *your* right to assist yourself, I felt it was also *my* right to assist you."

This is the whole theory of the "woman question," as I believe it. It is woman's duty to be as self-reliant and as independent, both in purse and in feeling, as it is possible for mortals to become. It is her dearest right to accept a brotherly assistance in every honorable undertaking.

It is man's duty to assist and protect every worthy woman to the extent of his ability. I will go further and add, of every unworthy one also, if she be in distress, and that he should keep his own purity so spotless that he can do this and his motives be undoubted.

This I hold to be the true relation of the sexes. Man is physically stronger than woman. It is the right of the weaker to accept assistance from the stronger, and as mind is far above matter, this involves no inferiority or degradation.

It is the beautiful little poem of "Katie Lee and Willie Grey," as it is acted out in most families. Who has not sympathized with the noble boy in his resolution,

> "And I'll carry, so I will,
> Katie's basket up the hill?"

Who has not loved her for her truly feminine reply, half refusing, half consenting,

> "You may *help* me, if you will,
> With the basket up the hill?"

And when, in after years, the cradle basket swings between them, with its pretty inmate to be carried in the arms of mutual wedded love up the hill of life, we feel that the poem is the true rendering of the universal law.

A clerical friend, not long since, in performing the marriage service, used the words, "love, honor, and protect," instead of the old form. When afterward asked if this was not a mistake when addressing the lady, he replied, "No; a good wife protects her husband more than he can possibly protect her."

I am always immeasurably vexed to hear a man talk of "supporting" his wife, as if she did not "support" him, if she were any way worthy of the name, in a far higher and better sense than a mere maintenance.

It is a sad thing when the question of the ballot, instead of being discussed with reference to human right and national policy, becomes a source of antagonism between the sexes.

Not alone to husband and wife, but to all true manhood and to all pure womanhood, is it said, "What God hath joined together, let not man put asunder."

The Mormon creed, that only through marriage does woman enter heaven, is but the shadow of a holy truth, a truth which sensual minds can not receive; so, also, is the doctrine of "spiritual affinities." It is lamentable that our holiest words have become almost synonyms for vice.

When woman can look up to man as to a wiser elder brother, whose assistance she may safely receive, and in whose counsel she may safely confide; when man can see in every woman a sister whose weakness he is bound to guard, and whose pure love is the rainbow in all life's storms, then shall we hear no more of man's or woman's rights, for we shall have realized the true relation of each to the other.

VINNIE REAM,

THE YOUNG SCULPTOR.

This is a very inartistic portrait of a young lady who would be an artist. The coarse wood-cut is far from doing justice to the original. During the late great impeachment trial in Washington the name of Vinnie Ream became widely known, and much curiosity was manifested to know something of her history and personal appearance. We regret our inability, through lack of materials, to do the subject justice, but the best we have been able to procure are herewith given. Her features are somewhat thin, clearly defined and pointed, rather than round, blunt, and beefy, as indicated in the cut. She is something under the medium size, being about four feet six inches in height, and weighing about 115 pounds. Her complexion is of the brunette type, with dark, full eyes and black hair. Her body is lithe, her brain large, and her mind intensely active. She has large Ideality, Constructiveness, and Form, and large perceptive faculties in general. Imitation is also well developed; so are Approbativeness and Firmness. She lacks nothing in the

Our Social Relations.

Domestic happiness, thou only bliss
Of paradise that has survived the fall!
Thou art the nurse of virtue. In thine arms
She smiles, appearing as in truth she is,
Heav'n-born, and destined to the skies again.—*Cowper.*

ABOUT GIRLS.

BY MRS. GEORGE WASHINGTON WYLLYS.

WERE any one to ask us who really and actually rules this American republic, we should promptly answer—the girls! Congress makes our laws, and the President puts on his spectacles and vetoes them or not, at his leisure and pleasure; but as for the real, practical rules and regulations of every-day life, are they not introduced and maintained and kept in working order by the girls of America? They are tyrants, autocrats, not to say despots, in social existence. What is there that they can not control? What undertaking is too mighty for their small hands and vigorous wills? The biggest man who ever roared out his opinion at a political caucus, or held the manifold reins of government in his grasp, is as wax in the hands of the girls!

In France, we are told that young unmarried women are mere ciphers—that it requires the seal and signet of a wedding-ring to give them any weight in social circles. Here matters are altogether different. When a woman marries she loses her identity, to a certain extent, in that of her husband. "Mr. —— says so-and-so"—"I'll see what my husband thinks"—"I'll ask *him*"—say the ladies who have promised to "love, honor, and obey." That this is altogether right, and as it should be, we don't pretend to say; that there are many exceptions, we freely admit. But when women have houses to rule, and servants to watch with Argus eyes, and little ones to engineer through the dangerous pitfalls of mumps and measles, small-pox and scarlatina, they are apt to keep their sympathies and influences solely for the domestic circle.

But the girls are hampered by no such cares and responsibility. The world is their household—society in general becomes their study. They can do what they please with the great plaything of existence. Would that they could be educated up to the point of appreciating and understanding their mighty privileges!

Remember that the great first principles of reform are in your hands, American girls. Remember that a chance word from your lips will have more weight with young men than all the laws that ever were enacted. They can stand the station-house, and the police-court, but they can't endure *your* scorn. Did you ever reflect that when you admired young Montague's absurd mimicry of half-obsolete English fashions, you imposed on poor little Penniless the stringent necessity of straightway buying a costume as near like it as possible, even though he went with one meal a day for the next three months? Do you know that when you offer the temperate Smith a glass of wine with the pretty imperative little way you sometimes have, he feels himself as peremptorily obliged to drink it as if you held a loaded pistol to his head? Are you aware that Jones affects his "fast" ways, and spends his money recklessly, just because he wants to find favor in your eyes? It is for you that thousand-dollar horses are driven; diamonds sported; parties given; and expensive excursions gotten up. You are royal sovereigns, every one of you, and your subjects are mankind! Show us the girl, however plain and unpretentious she may be, who has not at least *one* bearded slave who hangs on her simplest word, and believes in her as the fire-worshiper of the East believes in the sun! And we know some who number their captives by the score.

It would not be inappropriate to divide the race of conquerors into two classes—country girls and city girls. The latter possess, comparatively speaking, little individuality. They all eat pickles, read novels, "finish" at Madame Somebody-or-other's French school; walk on Broadway with the same jaunty costume, and go to the opera in bonnets that might have been turned out of a machine by the hundred, so comically similar are they. They like parties; "delight" in promenade concerts; sing the newest music, and wear the latest frippery, and always have something to say upon every imaginable subject. Of course there are exceptions to these generalities. There is the "fast" young lady who smokes cigarettes, and goes to the races, and bets boxes of gloves, and says she can "drink a bottle of champagne without feeling it;"—there is the literary young lady who frequents reading-rooms and abstruse "societies," and takes notes at all the lectures, and generally takes to spectacles before she is thirty years old. There is the young lady who has a "mission," and visits ragged schools, and has a class at the Five Points, and confiscates stray children with a view to their moral and mental cultivation, and puts all sorts of uncompromising questions to Hibernian mothers in tenement houses as to *why* their offspring are not sent more regularly to school! And there is the "nice girl" who finds time for city engagements and country cousins alike; who keeps up with the times, reads the newspaper every day, never neglects a household duty, and entertains all the forlorn wallflowers at fashionable parties—the girl who is an actual loss to society when she is rash enough to get married. More exceptions we could name, but will not for lack of space—and, possibly, patience.

But if we were a young man on the outlook for a wife, we should not pause in city drawing-rooms or in the maelstrom of Broadway. Give *us* the country girls—the flowers that spring up in quiet villages and along secluded inland roads. A country girl, brought up as country girls *are* brought up, now-a-days is a jewel to shine royally in any man's home. Her mind don't get the originality brushed off by constant contact with the folly and triviality of what is called "society." She reads and *reflects;* she has ideas of her own that she knows how to put into graceful words, and her mind is perpetually ripening, as it were, into the perfection of cultivation. Moreover, she is physically as well as mentally strong. She don't go to parties at midnight, nor eat lobster salads and indigestible sweets; she breathes pure air and keeps regular hours, and never deliberately sacrifices health and strength to the arbitrary freak of some passing fashion.

Did you never observe how dwarfed and one-sided your mignonette will grow in a bed with many others? By itself it would expand into a thriving, well-proportioned plant, but the vicinage of others cramps it. So we sometimes think it fares with humanity. The country lassie is stamped with the contact of no narrow-minded votaries of form and fashion; she expands, as God means all women should, into an originality of her own. Cross the threshold of almost any rural home—its little goddess may be kneading bread, or mixing biscuit in the kitchen, or she may be picking peas in the garden, or feeding chickens in the barnyard; but you will find Motley's History on the table, and Emerson's Essays on the mantel, and poems hidden away among the half-hemmed frills in the workbasket, and flowers in the window, and graceful indications of refinement everywhere.

If the girls only knew their power, what couldn't they do? Since the days of Helen they have kept the world in a ferment with their bright eyes and their witching ways and their pretty little tricks and *finesses.* Men give them the best places in the railroad cars, the cosiest corners in lecture-rooms. "Front seats reserved for the ladies" is a fair representative motto of the whole world now-a-days. They can't be President, but the President would give a good deal to be they! As for judges of the Supreme Court, isn't every girl as much "judge of the supreme court" as if she wore a wig and carried the insignia? Mankind waits her decision with eagerness; it treasures up her opinions as if every word were a golden doubloon. She is strong in her weakness; imperial in her helplessness; prettily conscious in her potence. If she would only set up a high standard, and *make* her subjects live up to it, how much better this world would be! Upon the whole, it's a fine thing to be a girl!

A ROYAL DAIRY.

PERHAPS some of our lady readers who know the "ins and outs" of the kitchen and pantry of farm life, and who can appreciate good milk, rich cream, and sweet golden butter, will relish the "creamy richness" of the following description of Queen Victoria's Dairy Farm:

"We entered a beautiful cottage, and were shown by one of the Queen's favorite servants into a room about thirty feet square, the roof supported by six octagonal columns of white marble, with richly carved capitals. The floors were of white porcelain tiles, the win-

faculties which give ambition, energy, and executiveness. There is no reason to doubt but that she may succeed fairly in her chosen pursuit. Those who claim for her superhuman abilities, or who liken her to Michel Angelo, evince more enthusiasm than wise discrimination. We shall, however, look forward to a full measure of success for the young lady artist.

A gentleman connected with the New York daily press, who spent some time in Washington during Mr. Lincoln's administration, furnishes us the following sketch:

PORTRAIT OF VINNIE REAM, THE YOUNG SCULPTOR.

The portrait of Miss Ream is a good likeness, but lacks necessarily the remarkable flexibility and power of expression which are her striking peculiarities of face. The public have come to know and to take a lively interest in Miss Ream, from the fact that she was selected from among many competitors by a committee of Congress to execute a life-size statue of the late President Abraham Lincoln, to be placed in the Capitol at Washington as a national memorial of that great and good man. The decision of the committee was confirmed in the House of Representatives without a division. The fair sculptor has also been brought prominently before the country, and widely divergent opinions have been expressed upon the merits of her work, through the medium of the press. She has many supporters in and out of Congress, while others decry her work, and have sometimes forgotten criticism in personal abuse of the artist. Our own opinion is that Miss Ream possesses many of the essential qualities requisite to success in the work she has undertaken. She knew Mr. Lincoln intimately, and was engaged upon a bust of him at the time he was assassinated, and finished it soon after his death. Thus she had the opportunity and the motive for inspiration; and we think she has availed herself of these advantages, for her model presents a perfect transcript of the form and features of the late President during his last days on earth, while over his angular and unpromising frame-work she has thrown a grace, ease, and chaste freedom of manner at once artistic, reverent, and womanly. Having examined the different busts and statues executed, and in process of execution, of the lamented President, we are compelled to say that, taken as a whole, Miss Ream's statue gives a better idea of Mr. Lincoln than any other which we have seen. Miss Ream has taken her model to Europe, where it will be cut in marble. She is now in Paris, but will make her artist-home in Rome, and will do all her work there, devoting about two years to it. We sincerely hope and believe that she will return to her native land, bringing with her a beautiful and worthy statue of the late President, and thus practically settle the question of the wisdom of her selection to perform the artistic part of a work so important—of a duty so noble, so patriotic, so national in its thought and purpose. Vinnie Ream is in her twenty-fourth year; was born in the Territory of Wisconsin, her father being treasurer of that Territory at the time of her birth.

After Wisconsin was admitted as a State into the Union, her parents removed to Washington, D. C., and soon after from thence to the State of Missouri, where Vinnie received the greater part of her education. At a later period, her parents removed over the border into Arkansas, residing at Little Rock and Fort Smith, where little Vinnie became well known and a favorite as a schoolgirl. At the breaking out of the late war her father received an appointment in the Treasury Department, and Postmaster-General Blair appointed Miss Vinnie to a clerkship in his department, where she distinguished herself for extraordinary facility in penmanship, being able, it is said, to write five hundred names in a single hour. At the time she was thus engaged, she chanced to pay a visit to the studio of Mr. Clarke Mills, and while witnessing the operation of modeling in clay she remarked, "Why! I can do that." She took home some clay, and in two or three days returned to the studio with the model of her first work, The Dying Standard-Bearer, which greatly surprised Mr. Mills for its effectiveness of design, as well as for being the production of one who had never attempted anything of the kind before. From this time she pursued her artistic studies and work at home, after Department hours, for about a year, when she gave up her situation and determined to devote herself to art. Wealthy friends offered every inducement to prevail on her to abandon this idea.

She also at this time received an advantageous offer of marriage; but her invariable answer to every inducement was, "I am wedded to my art." She had an enthusiastic devotion to the memory of her friend the Martyr President, and will give all the forces of her life, if need be, in doing her utmost to preserve and hand down to future generations a trustworthy and noble artistic transcript in marble of the form and features of the great Emancipator as he appeared on the last day of his life, saddened and care-worn, consecrated by years of strife, tears, and blood, as the final sacrifice to the Moloch of rebellion and civil war. Her success, if made, will be another practical triumph for woman in a field where but few of either sex succeed in becoming eminent; and for this reason her career will be followed and watched over by her countrymen, and they, as we have every reason to suppose, will gladly award both recognition and support to an earnest and ever diligent spirit.

HOW TO SPOIL A HUSBAND.

BY HENRY WARD BEECHER.

[A LATE number of the *Manufacturer and Builder*, an excellent magazine published in this city, serves up the following spicy lecture by the Brooklyn Heights divine :]

It is an old proverb that "a man is what his wife will let him be." Like all proverbs, it is true often enough to be taking to the popnlar mind. A man's conduct, his morals, his general thrift are determined by a variety of circumstances. But none among all the influences that act upon him is to be compared with the influence of his wife. A man *may* be good in spite of a foolish woman; but the chances in any case are against it. A man may be bad notwithstanding the presence of a discreet and excellent woman; but unusual temptation or great depravity will be required to effect such a result. A woman's influence is pervasive and continuous. Rising up, lying down, going out, or coming in, she is with the husband. Others have to gain access to him. She has a near place and the first chance always; the first in the morning and the last at night. She touches all the springs of life, through her children, through her domestic arrangements, through her personal attractions. She reaches his pride, his ambition, his temper, his love, and his passions, as no other one may. The strongest natures can only partially maintain an independence, and common natures not at all. In this statement I shall look only on the dark side of the picture, and sketch a few of the ways in which a wife can destroy her husband. She can soon dispel the marriage illusion that she was good, amiable, and angelic. After a few days, let her manifest selfishness; study her own comfort and neglect his; meet his advances with rebuff; get him angry and torment him till he is furious; convince him that she cares for him only, when she has some plan to carry; that he is of value to her plans, but is used like a printer's type, to be set up or distributed just to suit her caprice. Let her see to it that the house is uncomfortable. Scold him when he leaves, and when he comes home, give him a warm reception. Whenever anything goes wrong, put the blame on him. Never give up on any question, watch his words and actions, and throw up to him every day, in the most provoking manner, his little mistakes. This will form a first-class receipt for ruining any common man. He will be sure to take his comfort somewhere away from home. If his home is dreary, the drinking-shop is gay and genial. If his wife peppers him, all the more reason for spending as much time with jolly fellows who tell good stories, drink in good fellowship, and have a rousing good time generally! Then, the wife will have a good chance to excite sympathy in her behalf, as a poor neglected creature, and the husband will be duly regarded as a monster! At this stage of affairs she should treat him before folks with studious kindness and with angelic meekness; the trouble will be amply repaid by the liberty which she will have as soon as they are by themselves. If a woman sets out, she can make home little better than a hell. But women do not need to pursue such a vulgar path to ruin. A wife may love her husband and her children, and may perform her ordinary duties faithfully, and yet ruin her husband by her foolish ambition. I say foolish ambition, for there is such a thing as a sensible, thrifty, and honorable ambition. It is a good thing to have an ambitious wife. A man is quickened, stirred up, and kept sharp. He is inspired to better his condition and to lift his children to a level far above that at which he started.

But let a woman's ambition turn on show and seeming rather than on substance and reality, and she will drive her husband to ruin, unless he is made of uncommonly good stuff. She wishes to equal the best. She is ambitious of clothes, of a fine, but for him extravagant, table. She envies every one more prosperous than her husband is. She wishes a house a little beyond his means; she will have clothes not consistent with his income; she demands expensive pleasures which suck up his slender earnings; she brings him in debt, keeps him feverish with anxiety, and finally poisons his very honesty. Many a man breaks down in reputation and becomes a castaway under the stimulation of his wife's dishonest ambition; for to live beyond one's means is dishonest, and to desire to do so is to desire a dishonest thing.

Let a woman scatter faster than her husband can gather; let her notions of duty send her gadding after everybody's business but her own; let her religion be severe and censorious, and stand along the path of duty like a thorn-locust hedge on a garden walk, which pricks and tears everybody that goes near it; let her secure the art of making home uncomfortable, and of tempting her husband to prefer any other place to it; let her use her husband as seamstresses do pin-cushions, to stick pins in; and, with ordinary luck, she will ruin any commonly clever fellow in a few years. Having driven him to a drunkard's grave, she can muffle her martyred heart under funeral-smelling crape, and walk in comely black, until some new victim helps her put on again her wedding suit.

[Now, Mr. Beecher, suppose you tell us how to spoil a wife? There are no doubt thriftless men who marry good women, and by bad treatment not only spoil them, but drive them into untimely graves. Give *them* a good talking to. It is a good thing for all men to "see themselves as others see them."—ED.]

IF our lady readers wish to keep a bouquet fresh, let them drop a tablespoonful of powdered charcoal into the water intended for the flower stalks, and they will keep their freshness and perfume for several days, and look and smell the same as those just gathered. The charcoal settles to the bottom of the vase, the water remaining clear.

On Physiology.

A knowledge of the structure and functions of the human body should guide us in all our investigations of the various phenomena of life.—*Cabanis.*

My people are destroyed for lack of knowledge.—*Hosea* iv. 6.

APOPLEXY.

BY A WELL-KNOWN MEDICAL AUTHOR.

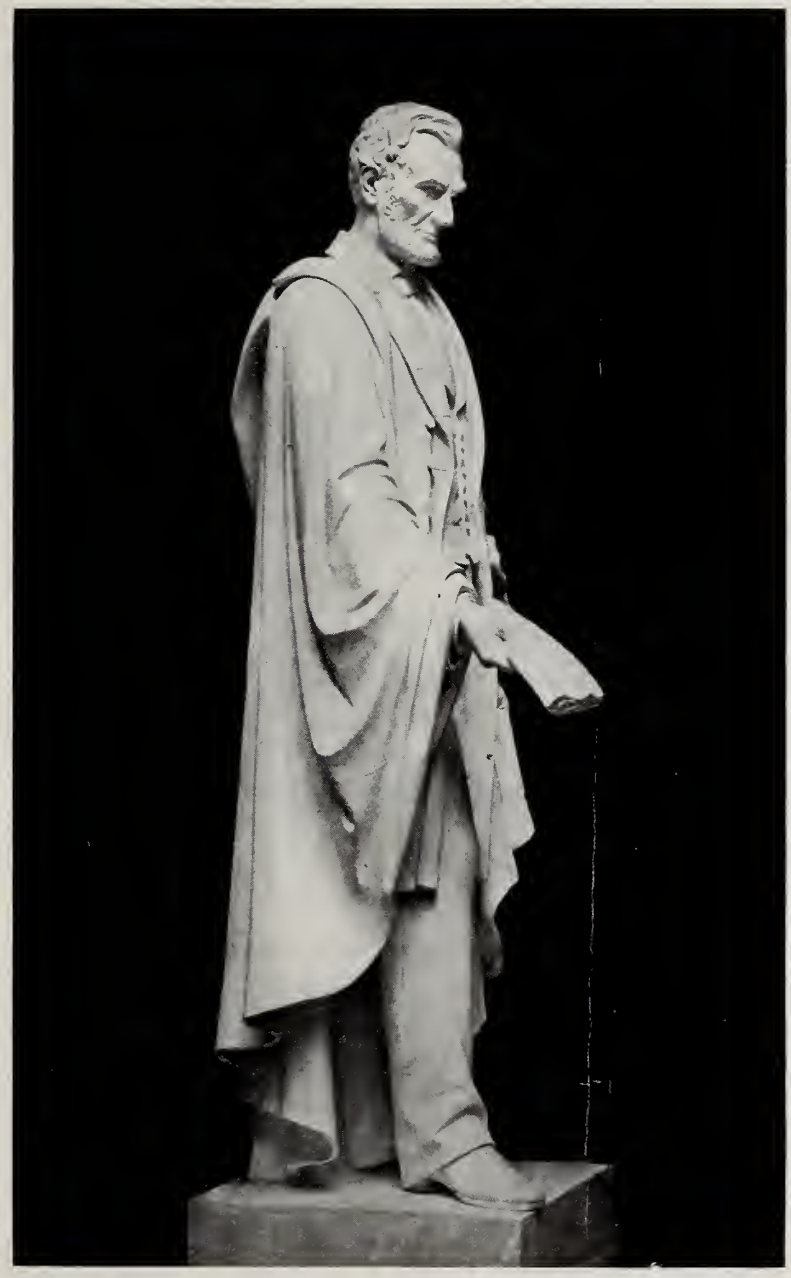
CONTENTS: The Rationale—Exciting Causes—Predisposing Causes—Special Causes—Theory of Congestion—Mental Effect—Practical Considerations—Diet—Sleep—Treatment.

ALMOST every day in the year we read, in the daily papers, of some person dying suddenly, without prior indisposition, or even the least premonition of any serious ailment. In many cases these persons were of vigorous constitutions, in the prime of life, unaccustomed to sickness, and, so far as they were conscious, in the enjoyment of their usual measure of health up to the moment of "attack." And these cases, like dyspepsia and consumption, seem to be on the increase in frequency and fatality among us. Hon. Henry J. Raymond, of New York, and Rev. Patrick Henry Greenleaf, of Brooklyn, are among the more distinguished names of the recent victims. Why did they die so suddenly and unexpectedly?

THE RATIONALE.

In most cases these persons die of apoplexy. What is apoplexy? Simply, congestion of the brain. And what is congestion of the brain? Nothing more nor less than an inordinate and disproportionate accumulation of blood in the vessels of that organ. In other words, the immediate cause of death is that condition of the blood-vessels of the brain which in medical parlance is termed "engorgement."

It is not difficult to understand the rationale of a variety of morbific conditions—which are recognized in the Nosology as distinct diseases—whose proximate cause is overdistention of the blood-vessels of the brain. "Sunstroke" is a familiar example. This is an apoplectic condition caused by excessive heat. The delirium of fever is owing to a determination of blood to the brain. "Congestive fevers" are merely ordinary fevers with a disproportionate quantity of blood in the brain, occasioning symptoms somewhat analogous to those of apoplexy. In cholera there is so strong a determination of fluids to the bowels, and such a drain of serum from the blood, that the brain is not engorged; consequently there is but little disturbance of the mental functions, the mind usually remaining clear, even in the stage of collapse. This is precisely opposite to the condition induced by alcohol, tobacco, opium, and similar drugs. These occasion, in small doses, slight delirium; in larger doses, a greater degree of delirium, and in very large doses, stupor and insensibility—real apoplexy. These various effects, as well as those states of oppressed cerebral circulation termed coma, lethargy, anesthesia, etc., whether induced by chloroform, ether, nitrous oxide, or the pure narcotics, are all attributable to va-



PRESIDENT LINCOLN'S ADDRESS AT GETTYSBURG.

NOVEMBER 19, 1863.

"Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war; testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us,—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth."

ABRAHAM LINCOLN.

Headquarters Grand Army of the Republic,

1119-1120 Lumber Exchange.

General Orders
No. 5.

Minneapolis, Minn., April 15th, 1902.

MEMORIAL DAY.

To every patriot, Memorial Day is the most sacred of the year, and its proper observance one of the Nation's strongest safe-guards.

It is the Nation's Easter, when the people are summoned to the patriots tomb; not with power to stir the Encampment of the dead, but "by the mystic chords of memory" to resurrect the virtues which adorned their lives.

It is the Nation's Sabbath, when, at the shrine of patriotism, all creeds are forgotten and we receive into our hearts a new inspiration to duty—a benediction day to all who observe it in its true spirit and meaning.

No more beautiful or impressive scene could be witnessed than that of a redeemed Nation, ceasing from its daily toil and gathering around the graves of its defenders, bearing offerings of flowers, and giving suitable expression of the love and gratitude which a great people feel towards those who gave their lives in defense of their country.

Plutarch tells of witnessing the 600th memorial service in honor of the Athenians who died at Marathon. We are only in the youth of ours, but the memorial is so becoming, and has already been so fruitful in blessing, that it will surely continue to be observed as long as the Republic endures.

To every soldier of the Union it is a day filled with sweet and precious memories. Unlike the dead of other wars, the memory of our comrades never fades. Though unseen by mortal eye, they still walk by our side, and their place in our hearts remains unfilled.

We rejoice as the day approaches, and in ever diminishing numbers lovingly deck with flowers the multiplying graves of our comrades. In broken column and with enfeebled step we still carry the flag they loved so well, and march to the same music to which their loyal feet were attuned, our hearts pulsing with joyous pride as we realize that the memory of those who fell in defense of "freedom and the right," is immortal.

Comrades will therefore, in compliance with well established custom, fittingly observe Friday, May 30th, A. D. 1902, as Memorial Day.

Post Commanders are requested to invite clergymen, of every denomination, to deliver appropriate addresses on the Sabbath preceding Memorial Day, and so far as practicable Posts should attend divine service on that day.

Post Commanders are requested to ask the schools in their respective localities to hold patriotic services immediately preceding Memorial Day, and co-operate with the teachers and school officers in such services. This duty is of special importance, for unless the deeds of the fathers live in the hearts of the children, the altar of liberty will be without incense.

The beautiful ceremony of strewing with flowers the waters that run to the sea, in memory of our sailor dead who fell in the cause of the Republic, is heartily commended. May the myriad streams, as they go laughing and sparkling on their joyous journey to the sea, carry some forget-me-not to those who sleep undisturbed in its restless bosom.

The Woman's Relief Corps, Sons of Veterans, Ladies of the Grand Army of the Republic, and kindred organizations, and all citizens who sympathize with the spirit of the day, are cordially invited to unite with us in its proper observance.

President Lincoln's Gettysburg address is published herewith, and in accordance with the resolution of the 30th National Encampment, will be read at all Memorial Day exercises held under the auspices of the Grand Army of the Republic.

By Command of

ELL TORRANCE,

Commander-in-Chief.

SILAS H. TOWLER,

Adjutant General.

Personal Recollections of President Lincoln

Mrs. Vinnie Ream Hoxie Tells of a Girl's Impressions of the Great Emancipator in the Days that Immediately Preceded His Assassination.

1913

"THE OPPORTUNITY that I had to study Abraham Lincoln," said Mrs. Vinnie Ream Hoxie recently in her Washington home, "was, indeed, unsual, because of its intimacy and because of the unusual conditions under which I saw him. There were a good many people who were rather closely acquainted with Lincoln and who, I think, appraised his character. Most of them are, however, long since dead.

"When I knew him and spent half an hour daily with him while modeling my statue, he was nearing that greatest of tragedies in American history—the assassination in the theater. So I knew the ultimate man. I met him also as an impressionable young girl of 16 and the intuitions of such a child as I was are very apt to be correct. The mind at that age is as plastic as clay and receives an impression as readily, and that impression is likely to harden and be permanently retained. At 16 I was young enough to very well grasp the character of the man. I was young enough also to be alive today and yet not so very old. So, I think, I am in a position which gives me an advantage over almost anyone else in the world with reference to personal impressions of the wartime president."

Pitied Her Poverty.

Mrs. Hoxie, who was thus being interviewed, may be regarded as having a right to speak with authority on the personality of Lincoln, for it was she who, as Vinnie Ream, the girl sculptor, made the statue of him which was purchased by the federal government itself and set up in the rotunda of the capitol as the true Lincoln. It, of them all, was the likeness of the great emancipator which his friends and intimates, then alive and capable of judging, pronounced as the embodiment of the actual man. She it was who received from congress a resolution of thanks signed by practically every member of that body, by the president, justices of the supreme court and many other dignitaries.

She it was to whom congress later awarded the contract for the statue of Farragut, despite the fact that no other woman has ever been favored by such awards. She it is who has just completed a second statue for the capitol, that of Gov. Kirkwood, of Iowa, and who has received yet another order for a statue for the same great building, this latter being of Sequoyah, the Indian, to be made for Oklahoma.

"Lincoln had been painted and modeled before, and when friends of mine first asked him to sit for me he dismissed them wearily until he was told that I was but an ambitious girl, poor and obscure. He granted me sittings for no other reason than that I was in need. Had I been the greatest sculptor in the world I am quite sure I would have been refused.

Slouched in His Chair.

"I came for half an hour every day. I was the merest slip of a child, weighing less than ninety pounds, and the contrast between the raw-boned man and me was indeed great. I sat demurely in my corner and begged Mr. Lincoln not to allow me to disturb him. It seemed that he used this half hour as a time for relaxation, for he always left instructions that no one was to be admitted during that time.

"He seemed to find a strange sort of companionship in being with me, although we talked but little. His favorite son, Willie, had but just died, and this had been the greatest personal sorrow in a life that was mostly sorrowful. I made him think of Willie. He often said so and as often wept.

"I think that history is particularly correct in writing Lincoln down as the man of sorrow. The one great, lasting, all dominating impression that I have always carried of Lincoln has been that of unfathomable sorrow, and it was this that I tried to put into my statue. When he sat for me I believe he let himself go and fell into the mood that was ever within him, but against which he struggled. He never told a funny story to me. He rarely smiled.

"I remember him especially in two attitudes. The first of these was with his great form slouched into the chair at his desk, his huge feet extended, his head bowed on his chest, deeply thoughtful. I think he was, during those moments, following in mind some such thing as the operation of the army of Grant about Richmond, appraising the horrible sacrifices that every day brought upon the people of his nation feeling that all the deaths that wisdom and forethought might prevent would and should be laid at his door. He was hearing the cries of suffering that were coming from the prisons and the sobs of the mothers for sons, lost like his own.

Broken with Grief.

"The second attitude that he most often assumed was by the window that looked out upon the White House lawn. I always thought that when he stood by the window he was looking out for Willie, for he had watched the boy play many an afternoon from that very window. It was as he stood by the window that the great tears would course down his hollow cheeks, and he would be forced to dry them with his handkerchief. On two or three occasions he was so broken with his grief that he sank into a chair by the window and wept aloud. A big, strong man broken by grief is always a tragic thing to see, but never was there grief equal to Lincoln's.

"In all the months that I had my daily half hour with Lincoln the order that we were not to be interrupted was broken but twice, and in each of these interruptions the breach was strangely illustrative of the character of the man. The first person who intruded upon the rest hour was a woman of middle age. She was the mother of a boy who had worn the gray and who had been captured and was in old Capitol prison.

"The mother wanted a pass to see her boy, and such a pass required the signature of the president. Lincoln listened graciously to the woman's plea, wrote a pass with his own hand and apologized that the boy was being kept from his home. The second woman was young and pretty, and she blushed when she started,

J WRIGHT

falteringly, to state her mission. The president anticipated her request, said that he knew by her blushes that she wanted to see a sweetheart, and granted her request in advance.

The Great Tragedy.

"These visits to the White House continued for five months. Through all this time the personality of Lincoln was gradually sinking deeper and deeper into my soul. I was modeling the man in clay, but he was being engraven still more deeply upon my heart.

"Then, finally, came the great tragedy. I was in our home on Capitol hill that terrible night. My parents had been out for the evening. They returned about midnight, and as they were entering the house someone hurrying past called out to them that the president had been murdered. The murder of a president of a

Mrs. Hoxie as She Is Today.

Vinnie Ream as She Sculptured Lincoln.

great nation is a most terribly tragic thing at best. I well remember how thoroughly awed were all the people I met at the time of the assassination of Garfield and of McKinley. That the assassin should reach so high appalls even the person who has no personal tie to that dignitary.

"So, of course, I was moved beyond measure at the death of Lincoln. I was prostrated. It was days before I could pull myself together and realize that the thing had actually happened. I think the horror of it may have had the effect of impressing even more vividly upon me the personality of the martyred president. The success of the statue that I subsequently made was attributed to its trueness to the actual Lincoln. My ability to produce it was unquestionably due to those half hours in the quiet of the president's office, and to the searing in of the image by the great tragedy."

FROM ARTICLE BY
DR. B.J. CIGRAND
IN
"CHICAGO POST"
2.11.1914

These are some of the examples of the womanly influences, but the greatest and most memorable facial result was when the poor, yet ambitious, Miss Vinnie Ream of Washington, D. C., made known to Lincoln that she wished to carve his entire body in whitest marble. Strange as it may seem, this busy president, with a civil war on his hand and heart, sent word that he wished to see little Vinnie. She reported and it was agreed that she could come every day and he would grant her a half hour for her task.

The little artist called, and her artist materials, tools and appliances were placed in one end of the office, and at stated times each day the tired, weary and fatigued executive "released" himself, and as he often told her: "Here and now I relax and rest my distressed body." She was a child of sixteen and full of life and hope. Sunshine and ambition were her greatest attributes. He was quite the opposite, as he had just lost his beloved son "Tad" and frequently he would break down and tears would burst forth from his tender eyes.

Well, no time limit was set for Miss Vinnie Ream (an Iowa woman), and so for upward of six months she—exclusively she, this youthful artist—was admitted and permitted to fashion the face of Lincoln.

Her work was about complete when the sad tidings came that an assassin's bullet had destroyed the man of sorrows. She was so shocked that her health was threatened, and when recuperated she completed her task.

Congress shortly after announced that the world's artists could present models of Lincoln, as a statue was wished of him for the capitol of the United States. Scores of models were presented, but the committee of selection chose the Vinnie Ream because it had caught the spirit of Lincoln. She then worked six years to translate it into marble brought from the Carrara quarry. She went to Rome and there perfected the wonderful work in marble. In 1871 her product, "The Real Lincoln," was placed in the capitol, and Senator Carpenter of Wisconsin in a memorable oration accepted this masterpiece. The government paid her $15,000. She later modeled such celebrities as Liszt, Cardinal Antonelli, Thaddeus Stevens and Admiral Farragut, and for the latter work she received $25,000. Hence the kind encouragement of Lincoln gave us a great artist, and she in turn gave us a great Lincoln.

The latest notable work of a woman in reproducing the Lincoln face is that of Mrs. Cadwalader Gould, who has been very successful in giving us the stern and intellectual Lincoln. While it is not the famed one given us by Miss Vinnie Ream, yet it is a feminine conception of the great prairie state president.

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WRIGHT

Peekskill N.Y. 2/10/23
Highland Herald

Lincoln in Capitol

Vinnie Ream Hoxie, famous artist and sculptor, was the first woman commissioned by congress to model a statue. At the age of fifteen she attracted the attention of President Lincoln, who consented to pose for her. The result now stands in the capitol.

Feb 12-1929

Girl, 22, Sculptured Lincoln from Life

Chicago Evening Post Mag. of the Art World

IN THE rotunda of the capitol at Washington stands a statue of Lincoln, the work of Vinnie Ream, a girl sculptor but 22 at the time it was made, writes John Francis Steele in the New York Times. Not only was she a pioneer among American woman sculptors, but she is said to have been the only person to model Lincoln from life.

Vinnie Ream's life reads like fiction. Born in 1847 in Wisconsin, she amused herself in her teens by sketching in her own crude way the indians and others at the lonely, wind-swept settlement. Of art as such she was relatively ignorant, but one day an old Italian saw her drawings, and recognizing the spark of genius behind the effort, encouraged her.

Surmounting many difficulties, she went to Washington to study art, obtaining a position as a copyist in the postoffice department at $600 a year. Her father's health was failing rapidly, and there were family burdens to assume. There was, moreover, much prejudice then against women holding positions of any kind outside the home. But the girl's courage and naive charm won her a place in the hearts of many people. Her sincerity, determination and the warmth which seemed to characterize her nature made friendships for her which lasted until her death in 1914.

* * *

Clark Mills discovered her talent and became her instructor in modeling. She became imbued with the desire to model Lincoln, and expressed her wish to her teacher and to Maj. Rollins, a congressman from Missouri, who had become interested in her work. They both put the matter aside as an absurd, childish whim. But the young artist was so much in earnest that the major finally agreed to make the suggestion to the President.

When asked to pose Lincoln refused on the grounds of being "too busy and too homely"; but when he was informed that Vinnie Ream was very poor and struggling to earn her living, he consented, with the proviso that he could sit at his desk and continue his labors uninterrupted.

For five months she went daily to the White House to model the President. She knew him as perhaps no other artist knew him. She studied him at his work, heard his quiet humor and witnessed his great grief at the loss of his little son whom he had been accustomed to watch from his window while the child played.

Vinnie's model of Lincoln was accepted over the work of sculptors of note, partly because she possessed rare genius and partly because of her intimate knowledge of the character of the man. In 1869 congress made an appropriation of $5,000 for Vinnie Ream as first payment. She went to Rome and studied under Majoli, selected her marble at Carrara. In Rome her frankness and charm aided her to success, and her art brought her in touch with many famous people. Cardinal Antonelli became interested in her work, and she executed a bust for him. She went to Paris and studied under Bonnat, modeling Franz Liszt from life. She met many other famous men, among them Kaulbach, the Munich painter, and Gustave Dore, of whom she made a bust.

* * *

She returned to Washington with her completed work after twenty-two months. The statue was unveiled with impressive ceremony. The personality of the martyred President was still strongly felt by his associates who gathered there, and the tragedy of his death was still fresh in the minds of the people. There were present not only the high dignitaries of state and representatives of foreign powers, but Lincoln's warm-a colossal figure of Admiral Farragut. Much bitterness arose regarding the award, but the commission, which carried with it an appropriation of $20,000, was given to Vinnie Ream. The statue, which was cast in the United States navy-yard, was made from the bronze propeller of the admiral's flagship, the Hartford. After Miss Ream's marriage to Lieut. Richard L. Hoxie, her husband built her a spacious home and studio in K street overlooking the square which holds the bronze figure of the admiral. Thru

Gen. Van Valkenburgh of New York. "The Dying Standard Bearer," "The West" and "Sequoyah" are among her best-known sculptures.

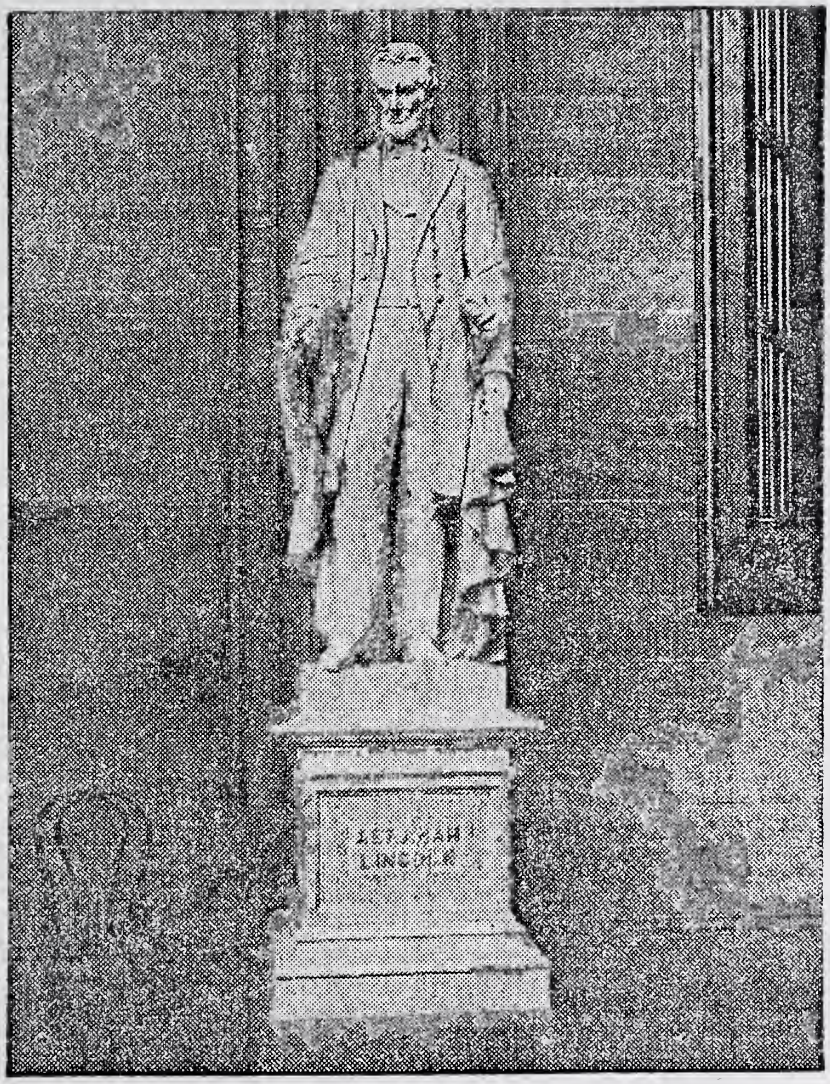
A few years after her Lincoln was completed, models were requested for

est personal friends.

Her work was much in demand, and she executed busts and medallions of many prominent people. Among them were Gen. Grant, Thaddeus Stevens, Gen. McClellan, Horace Greeley and

ill health she put aside art for twenty years, but when she again took up her chisel she accomplished some of her best work. Her studio remains as she left it, with many things interesting, both historically and artistically.

1809 Abraham Lincoln 1934



Statue by Vinnie Reams in the rotunda of the National Capitol.

NATIONAL TRIBUNE 2-8-34

THE SUNDAY STAR, WASHINGTON, D. C., NOVEMBER 17, 1929.

VINNIE REAM TREASURES GO TO FOUR STATES

Sculptor's Studio in Washington Gives Up Its Art Wealth to Wisconsin, Iowa, Oklahoma and Missouri—Lincoln Posed for the Artist, Who Was Long Associated With Life in Capital of United States.

BY EVELYN NORCROSS SHERRILL.

A FEW weeks ago a large dray was backed up in front of the handsome old residence and studio on K street of the late Vinnie Ream, America's much-loved sculptor. Men were moving with tender care large marble statues, busts, portraits and many other valued works of art. Vinnie Ream's studio, which since her death in 1914 has been a shrine where all who knew the artist were welcome visitors, was giving of its wealth to the world.

The articles were being sent in four different shipments to the historical societies and museums of Wisconsin, Iowa, Oklahoma and Missouri. Many private individuals had tried in vain to purchase some of her works, but they have all been listed in the Vinnie Ream Memorial Collection and, with few exceptions, have been presented to the States with which the artist was prominently identified. It is felt that the handiwork of the little sculptor, whose renown was inspired by the immortal Lincoln, is of such historic value that the public should have the privilege of enjoying it, which would not be possible if placed in private galleries.

AT Madison, Wis., the artist's birthplace, a Vinnie Ream memorial room is reserved in the building of the State Historical Society of Wisconsin. There may be seen her famous marble statue, "Spirit of the Carnival," representing the Italian fiesta, completed in Rome at the time her Lincoln statue was being cut in marble; the widely known portrait of Vinnie Ream at her harp by George Bingham; bust of Vinnie Ream by Clark Mills, the sculptor who discovered her talent; marble bust, "The Passion Flower," praised by art critics for its rare beauty; bronze hand of Abraham Lincoln, modeled from life; original painting by the eminent French artist, Gustave Dore, with inscription to Vinnie Ream; framed portrait of Carmen Sylva, late Queen of Rumania, with affectionate greeting in the queen's handwriting to Vinnie Ream; many photographs of her important works; framed letter of praise for the Farragut statue, written by the widow of the admiral; autographed books from her private library; some of her tools and the small table upon which the bust of Abraham Lincoln was modeled in the White House from life. Also, photographic copies of testimonials by a President of the United States, members of the cabinet, Speaker of the House of Representatives, many Senators and Representatives, given Vinnie Ream when she went abroad to study and to complete the Lincoln statue, ordered by the United States Government for the Capitol.

Soon after the artist's death, her large statue, "The West," which had been put in marble under the leadership of the late Senator Voorhees, was presented to her native State, and for years it has ornamented the State Capitol in Madison.

Thus Wisconsin will have a permanent source of inspiration for its citizens because of the brilliant success of a poor little girl who was born in one of the State's first log cabins.

The State Historical Society of Oklahoma has been given large busts of Gen. Albert Pike and Col. E. C. Boudinot, modeled from life by Vinnie Ream; collection of books from her private library; the bronze sign made for her studio from the propeller of Admiral Farragut's flagship; numerous photographs and articles about the artist and personal mementoes. The sculptor was much interested in this State, and

Col. Boudinot, the native Indian who was one of its founders, named the town Venita, Okla., for her. Vinnie's last work, not quite completed before her death, was the statue, "Sequoya," which represents the State of Oklahoma in Statuary Hall in the Capitol.

VINNIE was frequently called "an adopted daughter of Iowa," for she spent many of her later years in that State. The statue of Gov. Kirkwood, famous Civil War governor, was modeled by her and represents Iowa in Statuary Hall. The heroic marble bust, "America," which won her wide acclaim from European and American art critics, has been sent to the Historical Society in Des Moines. A large portrait of Vinnie in Italian peasant costume also has been given to Iowa, as well as numerous photographs of her outstanding works.

The artist's affection for Missouri dated from 1858, when she enrolled as a student in what is now Christian College in Columbia, Mo. She was the youngest child in school and had never before been away from her mother. A tiny manuscript, still in existence, is evidence of the regard with which her schoolmates held her. It is a petition addressed to the faculty asking that Vinnie be allowed certain extra privileges not granted to other students "because she deserves them." Every girl in her class signed the petition, which was one of the artist's dearest treasures throughout her life, kept with tributes from some of the world's most distinguished persons.

While Vinnie was in college she made the acquaintance of Maj. James Rollins, who later became a Congressman from Missouri. This friendship proved to be the foundation of her success, for it was Maj. Rollins who in Washington took Vinnie to Clark Mills, the sculptor. As Mr. Mills handled the clay in modeling a bust of Vinnie, to be placed in the library of Christian College, she watched him, fascinated, and said impulsively: "I could do that if I had some clay." The sculptor promptly gave her a ball of it and told her to model his head. She worked deftly and quickly, producing a striking likeness. Mr. Mills was delighted at the discovery of so precious and genuine a talent and gladly became her instructor.

The State Historical Society in Columbia, Mo., has been given the much-prized portrait of Vinnie modeling the bust of Lincoln. It is the work of George Bingham and is considered a masterpiece. This gift was made largely because of the influence of G. D. Rollins of Columbia, a relative of Vinnie's good friend, the late Representative James Rollins.

There are some who feel that Washington should have had the Vinnie Ream memorial collection. For many years the sculptor was prominently identified with the National Capital both as artist and as official hostess. Vinnie's wedding, at which Gen. Sherman gave her in marriage to Lieut. Richard L. Hoxie, now Brig. Gen. Hoxie, U. S. A., retired, was a brilliant affair. Her residence was long a center of the Capital's society and her salons were famous.

"America," a marble bust by Vinnie Ream. Presented to the State of Iowa.

AMONG Vinnie's works in Washington are statues of Abraham Lincoln, Samuel S. Kirkwood and Sequoya in the Capitol, "Sappho" in the National Art Gallery and Admiral Farragut in Farragut Square. Her memorial in Arlington Cemetery is a bronze reproduction of her own "Sappho," typifying the muse of lyric poetry, standing over the medallion portrait of Vinnie Ream with the inscription, "Words that would praise thee are impotent." In front of it is the graceful stone seat, symbolizing her spirit of hospitality.

The donors of the memorial collection, Gen. and Mrs. Richard L. Hoxie, felt that the sculptor was well represented in the Capital City and selected the four States to be the recipients because of her deep interest in them. However, after completion of the biography and memoirs of Vinnie Ream, now being written by Ruth Norcross Hoxie, at the artist's request, the Library of Congress will receive her valuable original manuscripts.

Georgetown University has been given the large bust of Cardinal Antonelli, who was considered to be the most powerful man in Rome when Vinnie was in Italy. The frankness and charm of the little artist must have greatly appealed to him, for he not only granted her request to sit for her, but through his influence, helped her in many ways. The cardinal presented her with a finely cut cameo of the head of Christ, made in the Vatican workroom. He also gave her an autographed photograph of himself, which Georgetown University has received, together with two precious Bibles, long in Vinnie's possession. One, bound in blue velvet, was from Pere Hyacinthe, the noted French religious leader. Mme. Dore, mother of the eminent French artist, gave Vinnie the other one of brown leather, richly decorated in gold.

The sculptor's talents in music and poetry were well recognized. She composed many melodies, which she played on her harp to accompany her own singing. Unfortunately, these were not written down. After her death, through the assistance of Prof. G. Frank Gebest, a collection of her songs was prepared for publication. In recognition of this important service, a bust of Liszt, the famous musician, was presented to the Institute of Musical Art, of which Prof. Gebest is vice president.

It has ever been the aim of the present Mrs. Richard L. Hoxie, who was an intimate friend of the artist, to perpetuate Vinnie Ream's memory. Through special committees in the League of American Pen Women, the Daughters of the American Revolution and various other organizations, the remarkable story of the talented girl, who was the prodigy of the sixties, has been frequently retold. So replete was her life with hardships and triumphs, the latter won by her own perseverance, that the story bears a message of inspiring helpfulness.

The sculptor's close contact with Lincoln, during the five months the martyred President daily posed for her, was significant. She frequently said: "I was modeling the man in clay, but he was being engraved still more deeply in my heart." Vinnie's Washington studio has shared its treasures with the great West, of which, like Lincoln, she was a part. Her monument in Arlington, overlooking the Potomac, claims her as belonging to the Nation.

"The Spirit of the Carnival," by Vinnie Ream. Presented to the State Historical Society of Wisconsin.

R. B. PRICE, President
C. B. ROLLINS, Vice President
A. G. SPENCER, Cashier
J. R. LIPSCOMB, Ass't. Cashier
E. S. DYSART, Ass't. Cashier

BOONE COUNTY NATIONAL BANK

CAPITAL, SURPLUS AND UNDIVIDED PROFITS $375,000
ESTABLISHED 1857
COLUMBIA, MO.

Nov. 14. 1935.

The Lincoln National
Life Insurance Co.

In your list of heroic statues of Abraham Lincoln, I see no mention made of one by Vinnie Ream.

This was among the first bronze statues made of Lincoln. I am wondering why you do not list it. It is in the marble room in the National Capitol.

Very truly Yours. C. B. Rollins

November 15, 1935

Mr. C. B. Rollins, Vice President
Boone County National Bank
Columbia, Missouri

My dear Mr. Rollins:

Your letter with reference to the statue of Vinnie Ream has been called to my attention.

We are quite familiar indeed with the very excellent statue made by Vinnie Ream but it does not fall within our plan as visualized in our recent enclosure as you will note that only the heroic bronze statues are noted while the statue by Vinnie Ream happens to be in marble.

There are a great many very fine marble statues of Lincoln in the country which we have not as yet listed but which we are working on now and in a short time will be able to submit a list of marble statues.

Thanking you very much for your information, we are

Very truly yours,

LAW:LH

Director

NATIONAL REPUBLIC, March 1936

THE STORY OF VINNIE REAM

by

Josephine Craven Chandler

If the genius of new countries may be judged by vitality as expressed in their arts, then our Federal City, but particularly the Capitol itself, may be said to measure our creative ability in the United States, since it constitutes an artistic record covering the first years of our national existence.

But if this record is suggestive of our early poverty in things of beauty and culture, it is no less eloquent of our amazing fecundity. For our first sculptural work on the federal building, it must be remembered, artists had to be imported from Italy, and the reason is not far to seek. A letter of Horatio Greenough's in 1833 throws light upon the subject. "Sculpture", he writes, "when I left home (1825) was practiced nowhere, to my knowledge, in the United States." The unfortunate reliance on foreign talent was happily arrested, however, when through the influence of his long-time patron, Charles Sumner, Thomas Crawford was brought from Rome, where he had been since 1834, and commissioned to make the gigantic figure for the dome of the Capitol, the group for the north pediment and the great bronze doors to the Hall of Representatives and the Senate. Simultaneously the gifts of Randolph Rogers and Hiram Powers were called into requisition, and presently, as though the sunlight of this recognition had fructified seeds that had long lain dormant in our soil, the fruits of our native genius came into opulent harvest. Greece in 150 years advanced from the making of crude wooden images to the art of Phidias, and America, within a quarter of a century, had advanced from apparent artistic ineptitude to, shall we say, the bronze doors of Crawford and Rogers? A not unpropitious beginning.

The setting apart of Statuary Hall in 1864 for purposes of sculptural portraiture and the invitation to each state in the Union to furnish effigies of two figures from among their illustrious personages to a national collection to be housed there gave an added impetus to this expression in the arts. Among the earliest contributions to this collection, it is interesting to find at this day the work of two women, Anne Whitney of

[illegible] Tuesday, March [illegible]

THE [illegible] OF [illegible]

[illegible] Tuesday [illegible]

[illegible]

[illegible]

Boston, whose "Samuel Adams" was selected to represent the State of Massachusetts, and Vinnie Ream, a young and nearly untrained girl, who received from Congress, in 1866, a commission for the full-length figure of Abraham Lincoln. This statue was unveiled in the Rotunda of the Capitol, January 25, 1871. It was then removed to Statuary Hall, but has since been restored to its original location and is to be found there at this time.

The story of Vinnie Ream is illustrative of the fortunes of young artists whose genius, finding expression in subjects in accord with ideals exciting popular acclaim in a country almost devoid of artistic tradition, is ushered from adolescence to maturity with results not always felicitous nor in a manner conducive to their greatest good. Discovering her gift almost by accident, she had devoted no more than three years to study under Clark Mills, then at the height of his career when, seeing President Lincoln, she was seized with a desire to model him. This wish, so nearly preposterous in one so young, was gratified through the kind offices of a friend, and nearly every day for five months preceding his assassination she was allowed to sit quietly for a time in a corner of the President's office in the Executive Mansion, studying her subject in line and gesture and making clay sketches which were later to furnish her material for the larger work with which her fame was to be associated.

Though a native of Wisconsin, Vinnie Ream was educated at Christian College at Columbia, Mo. Her parents had spent some time in Leavenworth, Kansas, previous to their coming to Washington, where her father, a surveyor in the employ of the Land Office at Washington possibly came into touch with that group of influential men who should serve his gifted daughter loyally and well in the life which she was to know in the Capital City and who should draw her, unwittingly, into the current of that mad stream of political intrigue that whirled about the presidency in the last year of Johnson's administration, resulting in that Executive's impeachment.

The Ream family, on coming to Washington, about 1862, took a house on Capitol Hill, and Mrs. Ream augmented the family income by taking a few boarders of the better sort. Vinnie and her elder sister, Mary, were employed in the government service, and Mr. Ream's retirement from active life, necessitated by failing health due to his long

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hours and exposure to bad weather in surveying open lands, was somewhat compensated thereby. Here it was that Senator Ross and his wife took up quarters after the former was appointed to fill the unexpired term of James Lane, and with them, in friendly conclave, there frequently assembled the Ewings, now living in Washington, and the Shermans, Senator John, one of the staunchest of the Conservatives, and General Sherman, foster brother as well as brother-in-law of the Ewings. After the death of Lincoln their love for the dead leader, as well as their passionate adherence to his successor, fused these men into a unit, socially and politically, and all became fast friends and admirers of the budding genius in their midst, soon to write her name into the artistic Capitol records and into the records of the impeachment trial.

To join this group, also, there came, at the close of the Civil War, a man whose enterprise and gift for organization had made him a considerable figure in Kansas just preceding and during the early days of her young statehood - an Indian agent named Perry Fuller. Fuller was fanatically devoted to the memory and fame of Abraham Lincoln, having known him from early childhood when the prairie lawyer had been a familiar figure in the home of his foster father, Dr. Charles Chandler, a pioneer physician of central Illinois. In Kansas the Indian agent had come into close association with Thomas and Hugh Boyle Ewing (later to bear the titles of lieutenant general and brigadier general, respectively, through their services in the Civil War), sons of that venerable Thomas Ewing who had organized the Department of the Interior and who became the closest adviser of President Johnson. There, too, these men had come to know intimately Edmund G. Ross who, as Senator from Kansas, was to become the pivotal figure of the impeachment - his vote, alone, averting the catastrophe which the radical element sought to precipitate. Fuller married Mary Ream and continued to live with the Ream family on Capitol Hill.

Vinnie's employment in the Post Office Department of the Government left her afternoons free for the study of sculpture which she prosecuted under her enthusiastic instructor, Clark Mills, the evenings being given to anatomy and other lines of study. From the first she had shown a remarkable gift and a total absorption in her work, so that it was less presumptuous than might appear when she induced her friend, Major James Rollins

~~of Missouri, a Congressman~~

[illegible] [illegible] [illegible] [

of Missouri, a Congressman and an old friend of Lincoln's, to intercede for her in seeking the opportunity of modeling the great man. At the suggestion Lincoln demurred against the intrusion upon his time and thought by the student-sculptor, but Rollins advanced an effective argument. He pointed out that she, like himself, was a child of the people; a poor government clerk making her way against great odds. This was her great dream - to model Lincoln. "Oh, well", said that kindly man, won by the recital of humble beginnings - falling into the speech of his yough which he often humorously employed, "Oh, well, that's nothing agin' her. Let her come."

The predominating impression which Lincoln made upon the girl was one of deep sadness; and so it is that we have in the gaunt figure, softened by its classic drapery, there in the Rotunda, a veritable man of sorrows and one acquainted with grief. On the afternoon but one of the night when Booth's bullet found his heart, she had been with him, there in the Executive office, and no doubt the brooding shadow of a nation's woe enshrouded her mind as she worked, so that it is not surprising that the dignified figure with its bowed head is one of the saddest of all the effigies of that great man. "One feels that she approached her subject with reverence", writes Lorado Taft in his "History of American Sculpture", and he comments on the statue's "own melancholy expressiveness". No sooner had the girl received from Congress the prized commission to do the full length statue of the Emancipator than she set to work upon it. She was then 19. A crypt in the Capitol was set aside for her use and crudely fitted up as a studio. She was still working there on the piece in the spring of 1868 when the famous impeachment trial broke over the city and drew her into its dramatic maelstrom.

Vinnie's connection with the Conservative group - one of its focal centers being the Ream house where Senator and Mrs. Ross lived, the suspicion centered by the Radicals on her brother-in-law, Perry Fuller, who was one of the leading figures among the so-called "Astor House Conspirators" whose activities came under Ben Butler's farcial "investigation" following Johnson's acquittal; and the popularity which she enjoyed in the Sherman-Ewing-Ross faction - all tended to make her a "presumptive delinquent" in the eyes of the opposition. When, therefore, Ross, Sherman, Ewing and others were discovered in conversation in

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[illegible]

her studio during one of the recesses of the Senate, she was threatened with charges of conspiracy by Pomeroy, Ross' colleague from Kansas, and the "Congressional Record" shows that for a time her studio was officially closed.

As the trial drew towards an end and the daily inquisition showed the Radicals that the success or failure of the impeachment hung on the gain or loss of a single vote - the vote of Ross, whose indecision had subjected him to terrific stress from both sides - Vinnie again came under suspicion. The implications of this latter charge are romantic rather than legal. Several historians of this period have told how General Sickles, en route to interview the recusant Senator at the Ream house - presumably to hold him in line for the Radicals - was held so long in conversation by the charming sculptor that Ross found time to make a surreptitious escape. Senator Ross, however, according to Mrs. R. L. Hoxie, Vinnie's official biographer, was not in the house at the time, but had previously left, accompanied by General Ewing, the primary objective being the telegraph office where Ross sent a message to his Kansas constituents in reply to one lately received from them. George Milton Fort, however, in his "Age of Hate", tells how spies of the Radicals the next morning - the morning set for the vote - reporting the discovery of Ross, Fuller, Henderson and Vinnie Ream having breakfast together convinced that body that the vote was lost to them. The events of the day were to prove the justification of their fears. The impeachment failed, Pomeroy's charges were disproved, the sculptor's studio restored to her, and work again resumed on the Lincoln statue.

On the completion of this work, Vinnie Ream went to Rome to have the piece cut in marble. The opportunity which the commission made possible was eagerly embraced, as it furnished the girl her first experience in foreign travel and gave her certain artistic and social contacts for which she longed. Rome was just then the Mecca of all American artists, the prestige and fine loyalty of William Wetmore Story - then regarded in Europe as the foremost American sculptor - sponsoring many courtesies to his gifted countrymen. Here her personal charm and winning personality, not less than her gifts, won her many favors. During this stay she was painted by her countryman, G. P. A. Healy in the picturesque costume of an Indian peasant girl, her curls falling about her shoulders, a conception admirably adapted to her dark beauty. This painting now hangs in the National Gallery. Cardinal

Antonelli sat to her, as did Liszt, Gustave Dore, Pere Hyacinthe and many others. There she executed the idealistic pieces "Miriam of the Young West", "The Spirit of Carnival", and her beautiful conception, "Sappho", regarded by many as her finest piece, now owned by the National Gallery.

Vinnie's return to Washington, which was presently followed by the unveiling of her "President Lincoln" in the Rotunda of the Capitol, was marked by a definite change of social status. She became the popular idol of the hour; her genius, her distinction, her personality giving her entree to the city's most exclusive circles. Many distinguished men sat to her, and commissions came from public sources as well. It was at this time that she received from the United States Government the order for the heroic statue of Admiral Farragut, designed to mark the center of Farragut Square.

In 1878 Vinnie Ream married General Richard L. Hoxie in one of the most brilliant weddings of the time. General Sherman gave the bride away, and many notables, including ex-President Grant, were in attendance. This union was the result of an ardent wooing and an immediate and passionate response, but thereafter the artist's life was to suffer a long eclipse. General Hoxie built for her a house on Farragut Square, a house whose windows looked on the statue which he considered to be her masterpiece; and there, in apparent contentment, she continued to receive the most distinguished and interesting personalities of the city of Washington and to move congenially with the broad stream of social life there. Her "Tuesday afternoons" became a feature of the social life of Washington, but her harp, which she played well, and her poems, which are among her interesting memoria, constituted her only contributions to the artistic traditions of that time. Her genius, as expressed in sculpture, was arrested for nearly 18 years - a long hiatus.

At last a serious illness in which her husband detected a fatal element of dejection, rooted in inaction, relaxed the prohibition which his love had illogically imposed upon her volatile and creative spirit, and on her return to health she again turned her energies to sculpture. The first expression from her hand was the execution of a full-length statue of S. J. Kirkwood, the distinguished statesman and diplomat under whom her husband had received his commission. It represented the State of Iowa in Statuary Hall.

[illegible] not to her, by all [illegible], "[illegible]." [illegible] [illegible] [illegible]

Another commission, showing her genius at its best, was given her by the State of Oklahoma, but was unfinished at the time of her death. It was the splendid "Sequoya", the Cherokee chief, inventor of the Cherokee alphabet. It was completed by George Zolnay and is now in Statuary Hall.

When Vinnie Ream died in 1914, General Hoxie designed in her honor what is perhaps the most remarkable private memorial in Arlington National Cemetery. Upon a pedestal there is mounted a reproduction in bronze of the marble "Sappho" already mentioned, now owned by the National Gallery. The face of the pedestal bears a portrait tablet of Vinnie and an inscription, "Words that would praise thee are impotent". Opposite the monument stands a great stone seat by which the artist's spirit of hospitality is symbolized. The seat, as well as the monument (which contains the urns holding the ashes of the General and his wife), is the work of Zolnay, into whose hands the commission was given.

How much of the genius of Vinnie Ream was denied by that long quiescence must remain a subject for conjecture, since love, like Diety of which it is a symbol, peradventure giveth and as certainly taketh away. But her contribution to this period of American sculpture remains an integral part of our artistic record, and any revaluation of her work by an increasingly sophisticated public must take cognizance, not alone of accomplished work, but of those brilliant implications inherent in a woman whose labors were too early interrupted and too tardily resumed. Let us hope that the ruthless urge to destruction which the present generation exhibits towards the art of yesterday may take thought before it expunges these records; and that the sculpture of Vinnie Ream, as that of other native contributions, may remain unchallenged against the coming of another and a less impatient day.

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Madison Girl Only Sculptress Ever to Make Bust of Lincoln

President Posed for Vinnie Ream When She Was Only 16

Almost 90 years ago a famous sculptress was born in Madison, a short distance from where the capitol now stands.

That girl, Vinnie Ream, was only 24 years old, when, in 1871, she stood in the nation's capitol while Judge Davis, of the supreme court, unveiled her statue of Abraham Lincoln.

Senator Morrill, of Vermont, said at the beginning of the ceremony:

$600 Year Salary

"Four years ago a little girl from Wisconsin occupied a little place in the post office department at $600 a year. She had faith that she could do something better. Congress, with almost equal faith and liberality, gave her an order for the statue of the late deceased President Lincoln. That statue and the artist are now before you, and bespeak your sympathy."

Vinnie Ream was the first and only sculptress to receive recognition by our government. Later she modeled a statue of Admiral Farragut, which stands in Farragut square, Washington, D. C.

Knew Famous People

Throughout her life Vinnie Ream made friends among the great people of the world.

The money received from the government enabled her to go abroad, and she studied under Bonnat in Paris and under Majoli at Rome.

Today the young people of Wisconsin find inspiration in the articles on display in the State Historical museum room devoted to her memory.

A small, round and crude table stands in one corner. Nicked and scarred, it is anything but a lovely sight. To the seemingly commonplace object is attached a card that tells of an illustrious past:

Historical Table

"Table upon which the bust of Lincoln was modeled from life by Vinnie Ream."

At the time President Lincoln posed for her, the girl was 16 years old. She was the only sculptress for whom he ever posed, and the last sitting was given by him in the White House on the afternoon before his assassination.

The harp that Vinnie Ream played during her life in Washington, D. C., is another interesting exhibit.

Married Army Man

When she married Richard L. Hoxie, lieutenant in the engineer corps, U. S. A., on May 28, 1878, Washington artists presented her with a portfolio of paintings and drawings that they made especially for her. It is also in the room.

In the display case is a photograph of Carmen Silva, the late Queen of Roumania, with her harp. It was sent to Vinnie Ream with the queen's inscription:

"In my studio. I wish it was yours!"
Elizabeth.
Sinaia, Nov. 1907.

Ink Now Faded

The white ink has faded, but the words still may be faintly distinguished.

Other exhibits in the room are the wooden mallet and sculptor's tools made for Vinnie Ream by her father, Robert L. Ream; books from her private library; and a likeness which she modeled of Lincoln's hand.

The best known works of Vinnie Ream are the statues of Lincoln and Farragut, and "Mirian," "The West," "Sappho," "The Indian Girl," and "The Spirit of the Carnival."

"The Spirit of the Carnival" and the other memorials of the famous sculptress in the museum were the gifts of Gen. and Mrs. Richard L. Hoxie.

Vinnie Ream died at her home in Washington, D. C., Nov. 20, 1914.

Uncommon Americans

By Elmo Scott Watson

7-2-37

She Modeled Lincoln

IN THE rotunda of the United States Capitol at Washington stands a statue of Abraham Lincoln. Among all the sculptured likenesses of the Great Emancipator this one is unique. It is the only one which was modeled from life and it is the work of a young girl.

Vinnie Ream was her name and she was born in Wisconsin in 1847. As a girl she amused herself by sketching the Indians whom she saw when her father, a surveyor, took her with him on his trips in the West. They were crude sketches but an old Italian who saw them recognized her latent talent and encouraged her.

When she was fourteen her father secured a position for her as a copyist in the post office department at $50 a month. She became acquainted with Clark Mills, the famous sculptor, and while watching him at work, exclaimed, "Oh, I could do that if I had some clay!" Mills told her to help herself and he was delighted with the progress which she made.

Then Vinnie Ream conceived the idea of modeling President Lincoln from life. When this was first suggested to him he refused, but after talking to the girl and becoming impressed with her earnestness, he gave his consent with the understanding that she was to come to the White House every afternoon during his rest period. She was not to talk and he was to sit, walk, or lie down to take a nap, as his mood dictated.

So for five months she spent part of every afternoon in his study. As he lay on the couch she took life masks of his face and hands. As he walked about or sat at his desk, she sketched his figure again and again.

After Lincoln's assassination congress decided to erect a statue in his memory and asked sculptors to submit sketches. Many famous artists responded but the work of this sixteen-year-old girl was the one selected. In 1869 congress advanced her $5,000 and she went abroad to study and complete the statue. After nearly two years of steady work she finished it and it was unveiled in 1871.

Vinnie Ream later married Lieut. Richard L. Hoxie but continued her work as a sculptor until her death in 1914. She made many other statues and modeled medallions and busts of many notables, both here and abroad. But she is best remembered as the only sculptor who ever modeled Lincoln from life and the pioneer woman sculptor of America.

Daily Cardinal (Univ. of Wis.)
INAL Page 7

9/29/37

Pioneer Woman Sculptor Is Recalled in Library Exhibits

Vinnie Ream, Madison Sculptor, Was First Woman Government Sculptor

Quick now, who was the first American woman sculptor to receive recognition by the United States government for her outstanding work? What? Give up? Then try this. Who was the only sculptor for whom President Lincoln ever posed?

If you can answer the last question you can answer the first because they are one and the same person. But if you can't do even that much it will be necessary for you to climb to the fourth floor of the university library. There in a tiny room, tucked away at the end of the north hall you'll discover that it was none other than Vinnie Ream of our own university city.

Log Cabin

This famous sculptress was born in a log cabin in Madison, only a short distance from the present capitol building, Sept. 25, 1847. Her education was procured at Christian college, Columbia, Mo. While a student Miss Ream wrote songs, which were set to music and published. At the tender age of 15 she was employed in a minor clerkship in the United States postoffice. Later, as a sculptress, she received her training under Boninat in Paris and Majoli in Rome.

Despite the fact that it was quite by accident that she discovered her talent for art, Vinnie Ream was only 16 when Abraham Lincoln first sat for her. These half hour sittings extended over a period of five months, the last being given in the White House on the afternoon before Lincoln's assassination.

Statues

The best known examples of her art include the statues of Lincoln and of Admiral Farragut. For the latter work she received the tidy little sum of $20,000. Other of her works which have won her wide acclaim are "Miriam," "Sappho," "The Indian Girl" and the "Spirit of the Carnival" which may be viewed in the historical museum.

Honored in Europe, as well as in America, this famous sculptress died Nov. 20, 1914.

3

Dear Maine
Sept 5-1939

Lincoln National
Life Foundation -

Louis A. Warren - Director -

You may remember that some
little time ago - I wrote to you
regarding a bas-relief of
Lincoln - by Minnie Fearn - that
I want very much to sell - the
Lohman of the Smithsonian in-

statuette in Washington - advised
my having the bas-relief photo-
graphed and sending it to you
which I did. The book - your
Librarian - was the one answer-
ing my letter - but they were
unsatisfactory - he did not men-
tion the photo - I hoped he
would comment on it - Now
Mr Jere Abbott - Director of the
Museum at Smith College
came to see me - (his mother
and Mr Abbott - are personal

friends of mine - they maintain a
nice home here) Mr Abbott came to
see the bas-relief - I gave him your
letter to read - he advised me
to write you again - asking if you
cannot give me the name of some
other Museum - or private col-
lection - that might be inter-
ested in what I have - he
thought under your heading
Exhibit Bureau - that what
I have might have been of inter-
estional value in that collection

Hoping to hear from you soon and thanking you in advance for any information that you may be able to give me - Very sincerely

Harriette A. Burns

Mrs F. E. Burns
49 Spring St
Derby Maine

Ream Vinnie

September 8, 1939

Mrs. F. E. Burns
49 Spring Street
Dexter, Maine

My dear Madam:

We thank you for again calling to our attention the Lincoln item in your possession by Vinnie Ream.

Although we would be very much pleased indeed to have the item, our budget will not allow any such appropriation as would be necessary for its acquisition according to the value which you have placed upon it.

Very truly yours,

LAW:EB

Director

Berkeley LeV. Allen Shop
Importer
INTERIOR DECORATIONS -:- GLASS, CHINA - SILVER
ART OBJECTS -:- LAMPS AND SHADES
BAR HARBOR, MAINE

July 25,

Mr. Louis A. Warren
Director,
Museum of Lincoln Historical
Research Foundation,
Fort Wayne, Indiana
Dear Sir —

I have in my possession a bas-relief of Lincoln by Vinnie Reams. It's about 10" oval shape.

Do you have such a one in your museum & if so could you give me any history of these, or anything as to its value. Thank you for any information. Very truly,

Mrs. B. LeV. Allen

Vinnie Ream was the sculptress of Lincoln Statue in rotunda at the Capitol of Adm Farragut at Conn. ave & 17th St. & its known Lincoln posed for her.

This text-ruling may be a reduced copy of one in St. Louis, — but its said it was done for my ~~to~~ an uncle of original owner —

August 13, 1947

Mrs. B. LeV. Allen
Berkeley LeV. Allen Shop
Bar Harbor, Maine

My dear Madam:

Although we seem to have several busts patterned after the statue by Vinnie Reams, I do not find that we have one of the Bas-relief such as you note in your letter.

You do not state whether it is in plaster or bronze and I do not know how we would be able to appraise it for you.

Very truly yours,

Director

LAW:CM
L.A.Warren

Lincoln's 'Half Hour of Rest' Brought Fame to City Native

By IVAN CLYDE LAKE
(Written for The State Journal)

Vinnie Ream waited while the president stood gazing out the window, apparently forgetful of her. But presently he turned and his sad eyes looked down wistfully at her.

"Somehow," he said slowly, "you remind me of my son Willie. We lost him, you know."

"I know, Mr. President. I am sorry."

At His Desk

He sat down beside his desk, crossed his long legs, and folded his arms across him.

"I am ready," he said.

Vinnie stepped to a three-legged stool and picked up a handful of clay.

So she began to mold the bust of Abraham Lincoln.

He would call this half-hour to be given daily to her for awhile his "rest period," he had told friends who had persuaded him to sit for the young sculptress.

ABRAHAM LINCOLN

In it he would forget the harrowing years now over, forget the chaos of a nation needing reconstruction, forget the villifications poured out upon him in the recent campaign when he was reelected.

Quiet and relaxed, he watched as the quick little figure with the large brown eyes and ringleted chestnut hair brought form out of a mass of clay.

She went about her work like an old hand, but how young she was! Eighteen years—that was all.

Vinnie Ream was born in a log house in pioneer Madison on Sept. 15, 1847. Her father, Robert, had come to the new settlement in 1838 to run the Eben Peck inn which he renamed Madison House. He was also a government surveyor and in 1839 became Dane county's first register of deeds.

Vinnie was in her early teens

(Continued on Page 2, Column 2)

Madison WISCONSIN STATE JOURNAL Wisconsin

when the family moved to Columbus, Mo. There she attended college. Her first love was poetry, succeeded by painting, and then music. In music she found expression on the piano and harp.

On to Washington

After two years of Missouri life, the family went to Washington, D. C., where the father was employed in the treasury department. Vinnie got a clerkship under Postmaster General Blair.

One memorable day when in the capital, Vinnie wandered into a room where Clark Mills, a scuptor, was working.

Utterly fascinated, she watched him as his masterful hands molded lifelikeness out of clay.

"Why, I can do that!" she said finally.

"Can you?" he said. "Well, I see no reason why you shouldn't try." He picked up a mass of clay and handed it to her.

"Here," he said, "take this home and let me know how you come out."

'Keep On'

A short time later she returned with the model of her first effort, which she called "The Dying Standard Bearer."

"You have done well," declared Mills, making a suggestion here and there. "You should keep on."

"I intend to," she said. **"I mean to be a sculptress."**

In spare hours, during the following two years, Vinnie worked to perfect her art. Many a prominent leader of the Civil war era sat for her, and finally her ambitions reached out to the president himself.

* * *

And now every day, save Sunday, the slim young woman tripped down the corridors of the mansion and was admitted to the president's office. For half an hour the tired man seemed to forget his weariness: and thus it was for five months, until the clay under her hands assumed the likeness of the saddest face since Calvary.

On Fatal Day

She finished her work on the afternoon of Apr. 14, 1865. She was unhappy that day, for she knew that she could no longer stand daily in the presence of that great soul she loved, that incomparable Lincoln.

His big hand closed about hers and he smiled down at her.

"Thank you so much, Mr. President," she said.

"It has been a pleasure, Vinnie," he said. **"Come back, sometime."**

He closed the door softly behind her.

That night was fateful in the history of a nation still sore from its battle wounds.

At Ford's Theater

Vinnie was in bed, asleep. Her father and mother were at Ford's theater where an actor named John Wilkes Booth was playing.

Vinnie remembered ever afterward that painful cry in the night that wakened her and the sight of her mother, leaning over her.

"Why, mother," she asked, frightened, **"what in the world is the matter with you?"**

"It's about your friend, Mr. Lincoln." She hesitated, her voice choked.

Then: **"He's been—assassinated."**

For a moment she could not speak, so numbed was she from the impact of her mother's words. Finally she cried out, "No! No! Not that, surely!"

But surely, it was that.

* * *

Two years passed. Vinnie heard that a statue of Abraham Lincoln was being planned for the national capital.

Vie for Honor

Noted sculptors, she was told would vie for the honor of making it.

"But why shouldn't I try?" she asked herself.

And so for many long hours she labored with hands and heart for a model to be shown to the judges. Into her work she put the Lincoln she had known, had loved, the Lincoln who belonged to the eternal ages.

On Jan. 25, 1871, a statue of Abraham Lincoln, in the snow-white marble of Carrara, was unveiled in the nation's capital.

On its base was impressed the name of its maker — Vinnie Ream.

* * *

In her last days, before her death on Nov. 20, 1914, she would sit in her Washington home on K st., remembering.

She'd been married in 1878 to Richard L. Hoxie, then a first lieutenant in the engineering corps, later a general. Richard Ream Hoxie had been born to them.

Travels Widely

She's traveled extensively in Europe, had for her subjects men known to fame: Cardinal Antonelli, Franz Liszt, Gustave Dore, others.

Fame had come to her but, above that, satisfaction with her life's work. She could look down from her window and see her statue of Admiral Farragut.

Ah, yes, she would think, that is a good work, but one that is even better, the masterpiece, is my Lincoln.

December 16, 1952

Mr. Lewis E. Warren, Director
Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Mr. Warren:

My family has had in its possession some significant Lincoln materials. They consist of:

1. A photograph of Vinnie Ream, the sculptress, taken in Rome when she was there selecting the marble to go into the statue of Lincoln.
2. A tin-type picture of Richard L. Hoxie, her husband, when he was a Cadet at West Point.
3. An account of General Hoxie's life and work, published in the Washington Evening Star at the time of his death in April, 1930.
4. My own narrative account of my visits with Vinnie Ream; and certain correspondence and the originals of certain letters between myself and the Hoxies.

I now contemplate placing them permanently in some depository which has a substantial Lincoln collection. I consulted professor Herman J. Deutsch, of the State College of Washington, who in turn suggested that I get in touch with you, whom he regards as the leading authority on Lincolniana.

I should be glad to give the papers to a library with a good Lincoln collection if I were furnished two sets of photostats or other satisfactory photographic reproduction. One of these I should wish to keep in my library and the other set I should like to give to the State College of Washington. Professor Deutsch assured me that you would give me disinterested advice as to the depository in which my papers belong from the standpoint of any present holdings with which the papers described above seem naturally to belong. Would the conditions I mentioned, namely the furnishing of two sets of photostatic copies by the recipient, be satisfactory according to the usual practice?

Please do not hesitate to include the Lincoln National Life Foundation among the prospective depositories if in your opinion it is the most suitable place. I should also appreciate it that if there are any factors which I may have overlooked or which should receive consideration in making a final disposition of the matter, you would call it to my attention.

The Pullman contingent which heard you on your last visit to Spokane enjoyed your address very much and its members send their best wishes.

Sincerely,

D. C. Dow

D. C. Dow

December 24, 1952

Mr. D. C. Dow
c/o Prof. Herman J. Deutsch
State College
Pullman, Washington

My dear Mr. Dow:

The attached clipping I think will give you my reaction with your question in your letter of December 16 relative to where your Vinnie Ream should be deposited.

The collection of Madison is one of the outstanding historical sources in America and because of Miss Ream's birth close by the capitol it seems to me this should be the place to secure the records and make them available for all times.

Of course we would like to have them here at our Foundation which would be merely a selfish want and would not take into consideration all legitimate claims that might have to the papers. Thank you very much for your kind reference to our Foundation.

Very truly yours,

LAW:jaf
Dr. Louis A. Warren

Director

Ream, Vinnie

Feb. 12, 1957

The Detroit News
Magazine Page

Teen-Ager Got Lincoln to Sit as Her Model

By ANN HERNDON
(SPECIAL TO THE DETROIT NEWS)

WASHINGTON, Feb. 12.—As the war years rolled on, Abraham Lincoln grew accustomed to the endless lines of callers, seeking favors, or redress, or jobs. Then one day in 1864 Senator James S. Rollins of Missouri approached Lincoln with an unusual request.

He sought permission for an 18-year-old girl to have the benefit of personal sittings to make sketches for a statue of the President.

Feeling that this was just one more demand on his time which he could ill afford, Lincoln wearily dismissed the request, asking, "Why should anyone want to picture a man so homely?"

Rollins pointed out that the girl was young, talented, ambitious, and would be disappointed. Lincoln sat stonily.

Then Rollins said she was very poor. Lincoln looked up. "She is poor, is she? Well, that is nothing against her. I will sit for her."

* * *

In White House

Thus Vinnie Ream, a 90-pound slip of a girl who had but recently given up her job in the Post Office in Washington to open her own studio, was granted the singular opportunity of regular half-hour sittings, alone with Lincoln. The sittings took place in the White House during the last five months of Lincoln's life.

For the most part, he brooded in silence. When he did talk, Vinnie recalled later, it was usually about the greatest sorrow of his life, the death of his son Willie.

For some reason, the young girl with dark hair curling around her oval face, her eyes pensive and inquiring, reminded Lincoln of his lost son. Often he wept as he talked.

Lincoln's assassination put an end to Vinnie's visits, but not her project. When, some months after Lincoln's death, Congress authorized a competition for a sculpture of Lincoln to be placed in the rotunda of the Capitol, Vinnie saw her chance and attacked nevertheless created a public furor. Senator Sumner, of Massachusetts, blasted his fellow senators for giving away money to an immature child, and another senator assailed Sumner for being un-American in matters of art.

SCULPTRESS VINNIE REAM
Her Award Upset the Senate

Overnight Vinnie became a celebrity. A room in the basement of the Capitol was set aside as a studio for her, and it soon became a popular salon. Vinnie served light refreshments to her guests, many of them friends of Lincoln who came to view the progress of the work and comment on its realism.

* * *

Backed by Friends

Then Vinnie was caught in the tangles of the controversy raging over the impeachment proceedings against President Johnson. She was attacked as a supporter of Johnson, for it was said she used her Capitol studio to lobby for him, and the Senate considered evicting Vinnie from her studio.

However, Vinnie was not without friends. President Johnson, Gen. Grant, three Cabinet members, 31 senators, 104 representatives, plus five leading sculptors and other assorted notables, signed an endorsement of Vinnie, attesting their "desire to aid her in the development of her unquestionable genius." She was allowed to continue.

Vinnie Ream's career is all nie's father's health gave way, and the family was forced to move to Washington where her father could get work as a clerk.

It was at this point that Vinnie, seeing Lincoln pass by on the street one day, conceived her project and asked Rollins to intercede with him.

With her commission assured, Vinnie went abroad, accompanied by her parents, to study and to finish her work. Everywhere she went, Rome, Paris, Berlin, the young lady was hailed by leading artists of her day. Franz Liszt played for her and commissioned her to do a bust of him.

But it was the Lincoln figure that absorbed most of Vinnie's thoughts, and she could not rest until it was finished. Returning to Washington in late 1870, Vinnie steeled herself for the great test, the official preview of her statue, which, under the terms of the contract, had to be approved by Secretary of the Interior Columbus Delano. On Jan. 7th the unveiling took place before Delano, several congressmen and friends.

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Work Applauded

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VINNIE'S STATUE
Stands in Capitol

the task of winning the competition with all the drive and vigor that marked her life.

Though accused of unladylike "lobbying," Vinnie carried the day and in July of 1866 a joint resolution by the Committees on Public Buildings and Grounds authorized the secretary of the interior to contract with Miss Vinnie Ream for a life-size model and statute of Abraham Lincoln to be executed at a price not exceeding $10,000. Half of the money was payable on completion of the plaster model; the rest on acceptance of the finished marble.

It was hardly surprising that Vinnie won the award, but it

SCULPTRESS VINNIE REAM

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nevertheless created a public furor. Senator Sumner, of Massachusetts, blasted his fellow senators for giving away money to an immature child, and another senator assailed Sumner for being un-American in matters of art.

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Vinnie Ream's career is all the more remarkable considering that her family had no artistic tradition and lived on the modest salary her father received as a surveyor for the government Land Office.

Vinnie entered the world in the frontier town of Madison in 1847, when Wisconsin was not yet a state. In time, Vinnie's family moved to Columbia, Mo., where Vinnie's bright personality and doll-like looks attracted the attention of Senator Rollins and he adopted her as his protege.

* * *

Discovered Art

Rollins asked veteran sculptor Clark Mills if he would execute a bust of the little girl, and it was in Mills' studio that Vinnie first discovered the world of sculpture. While Vinnie watched Mills shaping the wet clay, she became fascinated and exclaimed eagerly, "Why, I could do that."

Intrigued by her brashness, Mills handed her a bucket of clay and told her to shape a likeness of himself. Without previous experience, she molded a likeness. Mills was so impressed he let her work in his studio. In a year she was doing creditable professional work.

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The formal unveiling in the Capitol rotunda took place a few days later and was attended by President Grant and a whole retinue of American and foreign dignitaries. Vinnie was only 23 at the time.

Vinnie had many admirers, but she did not seem attracted to anyone until Gen. Sherman, a frequent visitor to her salon, brought with him one day Lt. Richard Hoxie. It was love at first sight.

After she and Hoxie were married, Vinnie devoted her time to drawing and writing. Only in later years did she return to sculpturing.

When she died in 1914, she was buried in Arlington Cemetery.

MARBLE STATUE OF LINCOLN IN THE CAPITOL MODELLED BY VINNIE REAM

An appropriate introduction to the story of the Lincoln statue in the U.S. Capitol is found in the personal recollections of Vinnie Ream published in the Washington Sunday Star for February 9, 1913. The article calls attention to the fact that "Lincoln had been painted and modelled before, and when friends of mine first asked him to sit for me he dismissed them wearily until he was told that I was but an ambitious girl, poor and obscure. He granted me sittings for no other reason than that I was in need. Had I been the greatest sculptor in the world, I am sure I would have been refused. I came for half an hour every day . . . He never told a funny story to me. He rarely smiled. . . . Those visits to the White House continued for five months. . . . Then finally came the great tragedy."

No one, at the time the President sat for Vinnie Ream, would have dared prophesy that fifteen months later the Congress of the United Stated by joint resolution would authorize a contract with her for a statue of Abraham Lincoln. She was only nineteen years of age, having been born in Madison, Wisconsin, on September 25, 1847. Her father was an employee of the U.S. Land Office and moved his family to Washington in 1862. Vinnie found employment in the Post Office and began the study of sculpture under the instruction of Clark Mills. In his Reminiscences of My Childhood and Youth George Brandes described her as "rather small of stature, strong and healthy--she had never been ill, never taken medicine--with white teeth and red cheeks, quick in everything, when several people were present she spoke only little and absently, was cold, deliberate and composed as a man of strong character; but at the same

time she was unsuspecting and generous, and in spite of her restlessness and her ambitious industry, ingratiatingly coquettish towards anyone whose affection she wished to win."

The commission to complete the statue in marble provided for a payment of $5,000 upon approval of the model in plaster and another $5,000 upon acceptance of the statue. A studio for the young artist was opened in the Capitol. It became the favorite meeting place of many prominent persons and received much unfavorable publicity during the impeachment proceedings against President Johnson. When the plaster model was accepted Vinnie and her mother went with it to Rome in June 1869 to have it cut in marble. While there her countryman G. P. A. Healy painted the picture of her that now hangs in the National Gallery of Art on Constitution Avenue. The cutting was done, the statue accepted, and the unveiling finally accomplished in the rotunda of the Capitol on Wednesday evening January 25, 1871. This was the first government commission of this type to be won and carried out by a woman. Her reputation was firmly established, and new orders for work were plentiful. She found time, however, in 1872, to enter a model for a statue of Admiral Farragut in competition for a government contract. On January 28, 1875, the Secretary of the Navy contracted with Vinnie Ream for the bronze statue that now stands in Farragut Square. The contract price was $20,000. In the midst of the undertaking the artist was married to General Richard L. Hoxie in a brilliant wedding. Ex-President Grant attended and General Sherman gave the bride away. The Farragut statue was unveiled in 1881, and for the next 18 years she put aside her clay and chisel at the request of her husband. The Hoxie family built and occupied a home on Farragut Square. For a while the gatherings at

the Hoxie residence were a prominent feature in the social life of Washington. Vinnie died there on November 20, 1914. At the time of her death she was at work on a statue of the Cherokee Indian Chief Sequoya to represent the State of Oklahoma in Statuary Hall. It was completed by George Zolnay, who did the memorial marking the grave of Vinnie Ream Hoxie in Arlington National Cemetery.

by Dr. C. Percy Powell
Library of Congress
Washington, D. C.

Dec. 1958

Ruth Norcross, Vinnie's practical nurse & companion, became Gen. Hoxie's second wife after Vinnie died.

Wash. D.C. Star-July 8,1959

Mrs. Hoxie is the 2nd wife, the first being the sculptress, Vinnie Rea

Mrs. Richard L. Hoxie, 89, Former Editor and Writer

Mrs. Richard L. Hoxie, 89, a newspaper writer here for many years and the widow of an early District engineer, died yesterday at her home, 2800 Ontario road N.W.

Mrs. Hoxie, the former Ruth Norcross of Clearfield, Pa., was a former education editor of the Philadelphia Record and a contributor of articles to The Star. Her husband, a brigadier general with the Army Engineer Corps, was responsible for designing and building the Captial's present water supply system while he was serving as District engineer in 1883.

Mrs. Hoxie was educated at Dickinson Seminary in Williamsport, Pa., and George Washington University. Before her marriage to Gen. Hoxie in 1917, she was a reviewer for the Book News Monthly. She was the author of a children's botany textbook, "Springtime Flowers."

Mrs. Hoxie was a member of All Souls Memorial Episcopal Church, the District Chapter of the Daughters of the American Revolution, the Twentieth Century Club and the Army Relief Society. She had been a resident of Washington intermittently since 1903.

MRS. RICHARD L. HOXIE

Mrs. Hoxie leaves her sister, Mrs. Robert Clay Sherrill of the home address, and a brother, Eber M. Norcross of Ann Arbor, Mich.

Graveside services will be held at 2:30 p.m. tomorrow in Arlington Cemetery.

Oakland Tribune
February 11, 1960

Lincoln — a Study in Greatness

From Hands of Young Admirer Came Best-Known Likeness of Great Emancipator in 1871

Tears, Applause Marked Display Of Sculpture

By GUY ALLISON

On a cold gusty evening—Jan. 25, 1871 — an immense throng filled the entrance to the rotunda of the Capitol at Washington, D.C. On the opposite side of the same building, another large crowd composed of President Ulysses S. Grant, members of his Cabinet, members of the House and Senate and their wives and a large group of the foreign diplomatic corps were jostling about in the hallways which led to the great rotunda.

"They were anxious to get to their reserved seats ahead of the human avalanche which would pour into the rotunda when the great front entrance doors were swung open. In front of the reserved platform stood a veiled object with a large American flag draped over it.

UNVEILING RITES

The occasion for that vast assemblage was the unveiling of a newly completed statue of Abraham Lincoln. The sculptor of that statue sat back in the third row on the platform, a demure little woman only 24 years of age. She had been commissioned by Congress to make a statue of the martyred President five years earlier when she was only 19 years of age. Her name was Vinnie Ream.

Promptly at 8 o'clock, the Marine Band opened the dedication service. Following the music, Senator Morrell, the chairman, arose and said:

"Mr. President, ladies and gentlemen; Four years ago a little girl from Wisconsin occupied a little place in the Post Office Department at $600 per year. She had felt she could do something better. Congress, with equal faith and liberality, gave her an order for a statue of the late President Lincoln. The statue and artist are now before you and bespeak your sympathy. Judge Davis of the Supreme Court will now unveil the statue."

AWED SILENCE

As the flag and veil were slowly removed from the marble statue, there was an awed silence throughout the vast audience. Sure enough there stood, in spotless white carrara marble, the six-foot, four-inch form of the martyred President.

His head was bent forward and downward. His deep, sad eyes looked upon a scroll which he held in his right hand—a scroll which contained the Emancipation Proclamation. After a brief pause in which many an eye was tear-stained, a mighty roar of applause rent the air.

To a man, every person looked toward the rostrum. The chairman turned around and asked the young sculptress who had produced this remarkable likeness of Abraham Lincoln to come forward.

ASTOUNDED VIEWERS

When Miss Ream rose from her obscure place in the third row of seats, the audience was astounded. They could not believe that the girlish figure which stood there was responsible for such a superb piece of statuary.

Scarcely 5 feet in height and weighing less than 90 pounds, this mere slip of a girl received a wild ovation.

Vinnie Ream was too overcome to speak a word. She meekly bowed and, with tears in her eyes, she returned to her place and sat down.

At the conclusion of the dedication, the great crowd which milled around the rotunda examined the statue minutely and studied with critical skepticism the diminutive girl who had wrought such a marvelous likeness of Abraham Lincoln.

DOUBT EXPRESSED

Many expressed doubt that she really was the person who had chiseled the marble. Many marvelled that she could transfer to lifeless stone such a lifelike interpretation of the man of many sorrows.

Many others wondered how a girl of 19 years could get Congress to place upon her slender shoulders the responsibility of portraying in marble the man who "now belongs to the ages," and to appropriate $10,000 to be paid to her for this work. Here is the story of Vinnie Ream.

Robert Lee Ream, an Army engineer, and his wife, Lavinia lived in a log cabin at Madison, Wis. On Sept. 25, 1847, they had a baby girl. They named her Vinnie. Most of her adolescent years were spent in the pioneer frontier states of Wisconsin, Missouri and Arkansas.

MOVED AWAY

Shortly before the Civil War, they lived at Columbia, Mo., where Vinnie entered Christian College. While at school there she showed marked talent and some of her poems were set to music. When the war began, conditions became unpleasant in that border state and the Reams moved to Washington where Vinnie and her sister secured employment in the Post Office Department at salaries of $600 a year each.

no attention to her as she set off in one corner of his office. During these sessions Mr. Lincoln asked his secretary to permit no visitors to enter his office.

The months of close observation of the President during his short periods of relaxation, gave Miss Ream her impressions of the man, and these impressions were later shown in her great marble statue of him. In all the hours she spent in his presence, she never heard him tell a funny story. He was always the sad and weary man.

NIGHT OF TRAGEDY

Then came the night of the terrible tragedy. Vinnie was at her home on Capitol Hill that night. She had been drawing a sketch of Mr. Lincoln. Her parents had gone to call on friends and returned home late.

As they entered the door of their modest home, a man rushed by calling that the President had been shot at the Ford Theater. The sensitive Vinnie never forgot the horror of that night.

Two years passed and Vinnie Ream had achieved a reputation as the Wonder Girl of Washington. During the summer of 1866, Congress decided to offer $10,000 for a statue of the late President. A contest was started and various sculptors were invited to participate in the contest by making clay models. The winner was Vinnie Ream.

STATUE ORDERED

Congress authorized the Secretary of the Interior to have Miss Ream do a life-size model and statue of Abraham Lincoln, to be executed at a price of $10,000, one half payable on completion of the model and the other half on completion of the statue.

During the debate on this bill after it had passed the House almost unanimously, Sen. Charles Sumner in the Senate argued that it was ridiculous to place this project in the hands of a mere child when there were many able sculptors available for the work.

In the autumn of 1868, accompanied by her parents, Miss Ream took her model to Rome to do the marble statue of Lincoln. This work required 16 months.

She went to nearby Carrara, Italy, secured a flawless block of white marble and went to work. In the autumn of 1870, the work was done. Miss Ream superintended the work of crating her marble statue for shipping back to the United States. When this was done she and her parents came home.

WORK ACCEPTED

On Jan. 7, 1871, Vinnie Ream's masterpiece was tak-
Ream's masterpiece was
taken to the rotunda of the Capitol where a small committee removed the crating material and examined the finished statue. The work was accepted. The final public unveiling took place on the evening of Jan. 25, 1871.

During these busy years of sculpturing, Vinnie Ream had no time to think of marriage. Orders and more orders were forced upon her and Congress awarded her a contract for making a huge bronze statue of Admiral Farragut to be placed in Farragut Square near the White House.

It was during the time when Vinnie Ream was working on this project that Lt. Richard L. Hoxie tried to convince her she should marry him. She was then past 30 years of age.

DELAYED FOR MARRIAGE

She told him to wait until her Farragut statue was completed, but the widow of that great seafaring man urged the young woman to take time off to get married. So on May 28, 1878, the girl sculptor of Washington became Mrs. Hoxie. The lieutenant built her a lovely home on Farragut Square at 1632 K St., N.W., Washington, D.C.

For many years, the Hoxie home was the center of Washington society. Mrs. Hoxie enjoyed young people. She had a son who survived her. Throughout her life she was buoyant and always physically active.

One day Vinnie was watching the sculptor, Clark Mills, modelling in clay. As she watched, she casually remarked to him, "I can do that, too."

INDIAN MODELED

Within a day or two Vinnie returned with a clay model of an American Indian. Her characterization was so vivid that Mills urged the young lady to develop her artistic ability as a sculptress.

Thereupon Miss Ream gave up her clerkship in the post office and entered systematic training in the art of modelling. She was so adept that before many weeks she was making busts of such notable men as Thaddeus Stevens, Horace Greeley, Gen. Sherman and others. These early efforts at sculpturing proved her to possess such powers of genius that one of her friends, Rep. James S. Rollins of Columbia, Mo., told President Lincoln about her. He entreated the President to let the girl come to his office for the purpose of studying him to do a bust.

HALF HOUR DAILY

When Mr. Lincoln heard she was only a poor girl of 17, he consented and let her come to his office for a half hour daily for the five months prior to his assassination. During these half-hour periods, Vinnie begged Mr. Lincoln to pay

THE DAILY HERALD
Jasper, Ind.
1972

Teenage Frontier Prodigy Sculptor Did Most Realistic Hands of Lincoln

By CLARK KINNAIRD
Written Especially for Central Press and This Newspaper

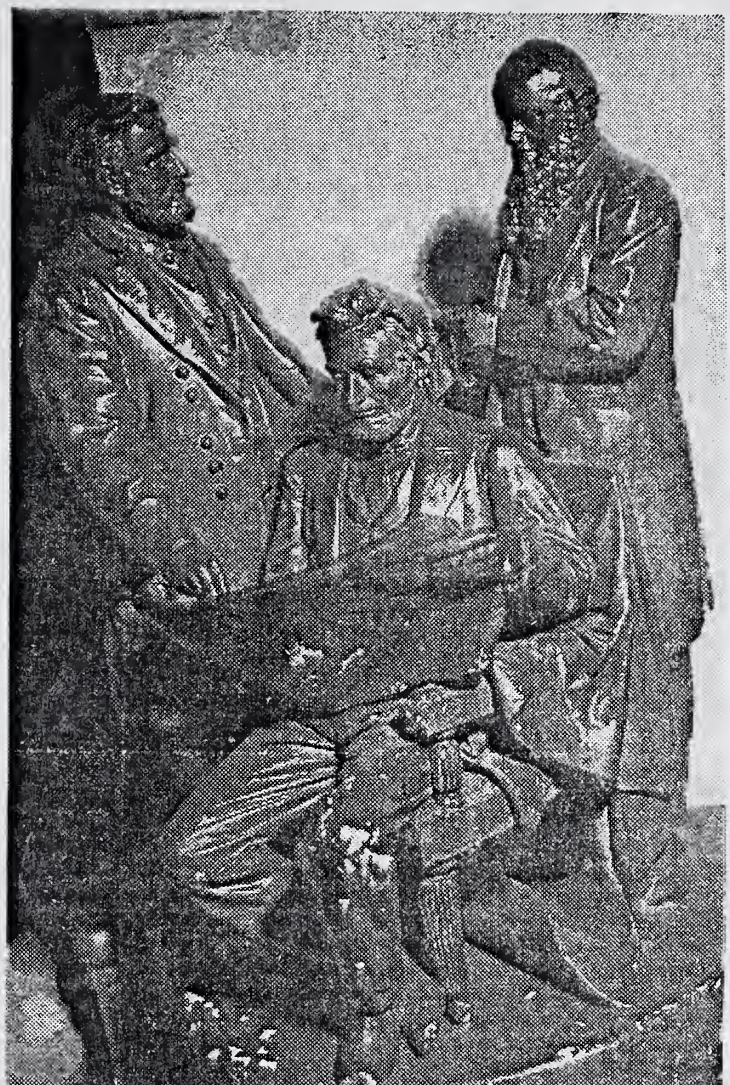
WASHINGTON, D.C.—When the man to whom more statues were to be raised than any other person in American history saw the first piece of sculpture ever made of him, he exclaimed, "There is the animal himself!"

The remark was made to Leonard Volk in Chicago early in 1860. Abraham Lincoln was there as a lawyer in landmark litigation, Johnson vs. Jones & Marsh, over ownership of lakefront property created by accretion. The "Railsplitter's" name was in the press as a potential Republican Presidential nominee later in the year, and the sculptor seized the opportunity to secure a life-mask. Lincoln submitted to sitting stoically at the sculptor's studio with all the front of his head encased in warm plaster, quills stuck in his nostrils for breathing, until the cast "set." The removal after an hour was painful, for hairs at the temple came off with it.

* * *

LINCOLN'S COMMENT on a bust from life when President is not recorded. Inasmuch as it was the work of a young miss, his reaction would not have been impolite. It might have been couched in terms comparable to those with which Lincoln responded to a request for an opinion on a young poet's volume: "For people who like that sort of thing, that is about the sort of thing they would like."

This sculptor was a teenage prodigy, Vinnie Ream, from a Wisconsin frontier farm. She had gone to college in Missouri and exhibited talent as musician and composer before she was 15. At that age, and living in Washington with her parents, she was one of the first to be the beneficiary of the opening of government clerkships to females during the Civil War manpower shortage. An acquaintanceship with Clark Mills, who had achieved eminence as a sculptor, aroused her interest in the art. She showed such natural aptitude, Mills took her as a pupil. Within a year, she had completed busts of important senators. Their satisfaction with these enabled her to secure half-hour sittings by President Lincoln at the White House over a period of three months. She meanwhile continued her clerkship at the Post Office Department.

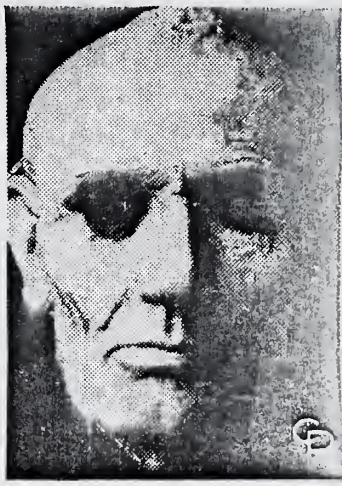


Robert Lincoln expressed a family opinion that the best sculpture of his father was that of John Rogers in the group, "Council of War." Thousands of plaster miniatures of this were sold in the Sixties, and many survive as precious antiques. Others in the group are Gen. U. S. Grant and War Secretary E. M. Stanton.

Senatorial admirers of Miss Ream made her the consequent recipient of a government commission for a full-length statue of the martyred President. The contract, signed in 1866, with a $10,000 fee specified, was the first the federal government ever had made with a female artist.

She modeled the head of this image from her life bust of Lincoln. The completion in marble was done in Rome, where it was much admired. It was dedicated formally in the Rotunda of the Capitol by President Ulysses S. Grant a century ago on January 25, 1871. Thus it preceded in the Capital city, by more than 50 years, the brooding, seated posture of the tallest of all Presidents, seen at the Lincoln Memorial. The latter, sculptured by Daniel Chester French from studies of photographs and consideration of earlier works, has become the most frequently photographed of all Lincoln sculptures by streams of tourists.

Miss Ream's Lincoln from life is enshrined in anothe manner. George Caleb Bing ham's great painting, "Vinn Ream at the Time She Scul tured Lincoln," is in the lim light at the State Historical S ciety of Missouri, with the bu beside it as an attraction.



Life mask of Lincoln by Leona Volk, 1860, before a letter fro little Grace Bedell of Westfiel N.Y., induced Lincoln to forg shaving. She wrote she thoug he'd look better if he wo whiskers. Volk also made lif cast of Lincoln's right fist gras ing a piece of bronm handi

There was to be anoth commission from Congress f Miss Ream, this one for $25,00 a statue of David G'asgow Fa ragut. This commands t square in Washington nam for the first four-star Admir U.S. Navy. The heroic bron was cast at Washington Na Yard from a propeller of a Fa ragut flagship in the Civil Wa

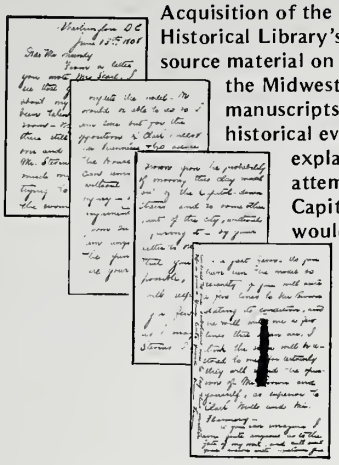
* * *

IN THE course of the wor "the small, slender, bright-ey girl with a wealth of curls" (described there) naturally w a magnet of attention at t yard. But young Navy office lost out in competition for h attention: she married Lt. Ric ard Hoxie, U.S. Army.

The Vinnie Ream Hoxie Li coln at the Capitol, thou downgraded in comparison wi Daniel French's by professio critics, has one distinction. T girl from the frontier, who h seen Lincoln's hands as shap by the labor of land-clearin cabin-raising, rail-splitting a flatboat poling, did not gi them the unrealistic thum and knuckles predominant idealized Lincoln sculpture.

ISHL Acquires Letter

A Remarkably Lady, Vinnie Ream



Acquisition of the Ream letter is an example of the Historical Library's continuing search for original source material on Abraham Lincoln, the Civil War, the Midwest, and Illinois history. Use of such manuscripts is the only proper way to reconstruct historical events. This brief note, for example, explains the commotion caused by the attempt to evict Miss Ream from the Capitol: her incomplete wet-clay model would not have created the moving problem it did if it had been of plaster (as many authors have incorrectly stated that it was).

Vinnie Ream Hoxie
Born at Madison, Wis.,
Sept. 25, 1847;
died at Washington, D.C.,
Nov. 20, 1914.

Miss Ream's marble Lincoln. After it was unveiled in the rotunda of the Capitol, it was soon moved to Statuary Hall (the old House chamber) where every state is permitted statues of its two most outstanding citizens. But, as F. Lauriston Bullard says in his "Lincoln in Marble and Bronze" (1952), "Perhaps on the theory that Abraham Lincoln belonged to the nation, the 'Lincoln' was brought back to the rotunda, where it stands today."

Dispatch
from the Illinois State Historical Society
SERIES 4, NUMBER 7 SPRINGFIELD FEBRUARY, 1973

The year 1868 was a hectic one in the nation's capital. President Andrew Johnson had been impeached by the House of Representatives and his trial before the Senate was the chief topic of conversation for the first half of the year. This grave crisis in history would seem an unlikely time for Congress to debate the artistic talent of a 20-year-old daughter of a boardinghouse landlady. But Congress did—at some length—and the story is an intriguing one.

Recent acquisition by the Illinois State Historical Library of a letter dated June 13, 1868, and signed "Your little friend Vinnie Ream" helps explain, in her own words, how the young lady could have become such a cause célèbre.

For a woman whose life span almost paralleled the reign of Queen Victoria, Vinnie Ream was certainly atypical of females of her day. At the age of 18 she signed a contract for $10,000 with the U.S. government to produce a life-size marble statue of Abraham Lincoln that was to be placed in the Capitol rotunda. Vinnie early had demonstrated that she possessed "no lack of that peculiar talent known as 'lobbying' in pressing forward her enterprise." Indeed, she had obtained the contract—first ever awarded a woman by the federal government—over competition from many of the most well-known male sculptors in Washington: Clark Mills (her teacher), Henry Kirke Brown, Johnson Marchant Mundy, and Lot Flannery.

How? It was charged that she sat conspicuously in the galleries, bewitchingly dressed, and smiling; that she was "cold, deliberate, and composed as a man of strong character; . . . but ingratiatingly coquettish towards any one whose affection she wished to win."

The opinion of Danish critic Georg Brandes' was not far from the mark when he added, "There was always the very devil of a rush and Forward! March! about her, always in a hurry." The ISHL letter reveals in her own hand an understanding of motivational psychology rare in anyone, much less a Victorian-reared young lady barely out of her teens—especially when applied to her professional seniors and the worldly wise politicians she came to know.

The need for writing the letter grew out of the location of Vinnie's studio, the "Washington crypt" beneath the Capitol rotunda. This use of the crypt, oddly enough, became involved with the impeachment trial. When Johnson was found "not guilty" by the Senate in May, the radical Republicans, in their frustration, turned on the senators who had voted to acquit. The impeachment managers in the House began to investigate what they termed the corruption used to influence the vote, in particular the vote of Senator Edmund G. Ross who boarded at Vinnie Ream's house. In the process of their "investigation" they came upon a recalcitrant witness from whom they were determined to get answers. They therefore instructed the House Sergeant-at-Arms to hold the witness in custody in the crypt—Vinnie's "studio."

Two birds could thus be killed with one stone, for as impeachment manager Ben Butler said, "Let her (Vinnie) and everybody else who visits her there be cleared out, and if the statue of Mr. Lincoln, which she is supposed to be making, is spoilt in so doing, as one of his friends I shall be very glad of it, for, from what I hear of it, I think it is a thing that will do neither him nor the country any credit." The fact that Lincoln himself had posed periodically for Vinnie during the last five months of his life was never mentioned.

Fighting to save her unfinished fragile clay model (frequently and incorrectly referred to as of plaster), Vinnie wrote Sculptor Johnson Mundy:

Washington, D.C
June 13th, 1868

Dear Mr. Mundy,

From a letter you wrote Mrs. Searl, I see that you have heard about my studio having been taken as a guard-room—My statue stands there still, and I go over and wet it daily—Mr. Stevens, who is very much my friend is trying to restore to me the room, in which to complete the model—He would be able to do so, I am sure, but for the opposition of Clark Mills & Mr. Flannery who assure the House, that they can remove the statue without the slightest injury—To combat such arguments as these, and from such men, I am anxious to obtain the opinion of artists like yourself and Mr. Brown upon the probability of moving this clay model out of the Capitol—down stairs, and to some other part of the city, without injuring it—By your letter to Mrs. Searl, I see that you think it impossible, and if you will respond to this by a few lines, such as I may show Mr. Stevens, I will esteem it as a great favor—As you have seen the model so recently, if you will write a few lines to Mr. Brown stating its condition, and he will write me a few lines that I can use, I think the room will be restored to me for certainly they will regard the opinion of Mr. Brown and yourself, as superior to Clark Mills and Mr. Flannery—

As you can imagine, I am quite anxious as to the fate of my work, and will await your answer with impatience. Your kindness to me emboldens me to lay this matter before you—Your little friend

Vinnie Ream

The flattering letter to Mundy was only part of Vinnie's effort; she approached "Mr. Radical" himself, Representative Thaddeus Stevens. As historian Claude Bowers relates, she "appealed to Stevens's chivalry, not in vain. Without consulting his associates, he moved that her studio be restored to her, and . . . he prevailed."

As for the statue, the model was completed and Vinnie accompanied it to Italy where she sculpted it in Carrara marble. On her return, it was unveiled in the rotunda by Supreme Court Justice David Davis, with speeches by Senator Lyman Trumbull and Representative Shelby Cullom on Jan. 25, 1871.

Vinnie Ream continued to sculpt throughout her life, although after her marriage to Lt. (later Brig. Gen.) Richard Hoxie she would not accept stipends. Many of Vinnie Ream's works survive, including the bronze of Admiral Farragut in Washington's Farragut Square.

Referred to by many as that "wisp of a girl" and by Bowers as "little Vinnie," Miss Ream demonstrates in the ISHL letter that she used her head for much more than a support for pretty curls.

A remarkable lady, Vinnie Ream.

—B.D.C.

ISHS Welcomes 55 As Year Ends

Fifty-five new members were welcomed into the Illinois State Historical Society during the last two months of 1972:

Life

Timothy Ives, Bloomington
Mrs. Gail F. Reutter, Tucson, Arizona

Sustaining

Frederick D. Schmidt, Oak Lawn

Affiliate

Blackhawk Railway Historical Society, Inc., Aurora

Institutional

Brown County High School, Mt. Sterling
Church Library, Salt Lake City, Utah
Council on Abandoned Military Posts, Quentico, Virginia
Paducah Community College, Paducah, Kentucky

Individual

Mr. & Mrs. Leroy E. Becker, Spencer, Indiana
Mr. & Mrs. Paul Becker, Springfield
Franklin E. Bristol, River Forest
Robert B. Carpenter, Oak Lawn
Rev. William Chiganos, Westchester
Mr. & Mrs. Robert C. Crouse, Dixon
Christopher Downen, Springfield
Robert T. Drake, Winnetka
R.H. Eckdahl, Princeton
Earl F. Ellmaker, Sterling
Lily Flynn, Percy
Miss Doris A. Foley, Keokuk, Iowa
Theodore F. Freeman, Jr., Evanston
Harold E. Gibson, Normal
Mr. & Mrs. C.M. Glosser, Rochelle
Mr. & Mrs. Bernard M. Hudson, Jr., Chillicothe
Mr. & Mrs. Denny M. Kelley, Springfield
Mrs. Lionel Kinney, Peoria
Johnathan F. Kotas, Oak Lawn
Carl G. LaPinska, Princeton
Mr. & Mrs. Ivan R. Levin, Springfield
Robert B. McClelland, Evanston
Dr. Robert M. McColley, Urbana
Myrthle M. McCormick, Springfield
Troy L. Mallory, Quincy
William Mecum, Galesburg
Mr. & Mrs. Jarold L. Michael, Carpentersville
Forrest Moberg, Galesburg
Dr. K.M. Nelson, Princeton
William A. Nelson, Beloit, Wisconsin
B.W. Nordberg, Rockford
Mr. & Mrs. Philip H. Nye, Rochelle
Mr. & Mrs. John Ostenburg, New Lenox
David N. Paddock, Pekin
Stephen F. Poole, Lake Zurich
Dr. Groves B. Smith, Alton
Claude M. Swanson, Paxton
James Taylor, Albuquerque, New Mexico
John Taylor, Rushville
Nancy Taylor, Kansas City, Missouri
Dorothy F. Thompson, Evanston
Ms. Juliet E. Walker, Chicago
George Whaley, Decatur
Mr. & Mrs. James G. Williams, West Allis, Wisconsin
Mrs. Judith K. Wood, Gillespie
Robert I. Zearing, Princeton
Mrs. Myrthle P. Zink, Princeton

Teacher Workshop Set

A workshop for junior college teachers of Illinois history will be held May 3, in the Hall of Representatives of Springfield's Old State Capitol.

Sponsored by the ISHS, the workshop will cover such topics as methods and materials available, the use of oral history, and the place of minority history in junior college courses. Robert Darnes, associate secretary of the Illinois Junior College Board, will lead a discussion on Illinois history courses in the community colleges.

Workshop panelists will include: William L. Burton and Robert Gabler of Western Illinois University, Macomb; Cullom Davis and Chris Breiseth of Sangamon State University, Springfield; Terry Allen of College of DuPage, Glen Ellyn; William Byar of Sauk Valley College, Dixon; Frank Adams of Lake Land College, Mattoon; Robert Sutton of the University of Illinois, Urbana; and Roger D. Bridges of the Illinois State Historical Library, Springfield.

Robert P. Howard, retired newspaperman and author of a recently published history of Illinois, will address the participants following luncheon at a local hotel.

Attendance at the workshop is limited to 150 teachers and administrators from those Illinois junior colleges where courses in Illinois history are offered or are being contemplated.

1973 ISHS CALENDAR

April 27-28: Ulysses S. Grant Symposium, DeKalb

April 28: Student Historian Northwest Regional Meeting, Streator

May 18-19: Spring Tour, Illinois State Historical Society, LaSalle

May 23: Twenty-fifth annual Student Historian Award Day, Springfield

June 2: Northern Regional Meeting, Congress of Illinois Historical Societies and Museums, Naperville

Oct. 19-20: Seventy-fourth annual Meeting, Illinois State Historical Society Chicago

Nov. 26-Dec. 3: Illinois History Week

Dec. 3: Illinois Statehood Day

Dispatch
from the Illinois State Historical Society

A bimonthly newsletter published for its members by the Illinois State Historical Society. Old State Capitol, Springfield, Illinois 62706; Bruce D. Cody, editor; Al von Behren, photographer.

The Illinois State Historical Society is a not for profit educational organization incorporated in 1900 to collect, preserve, and disseminate the history of Illinois: William K. Alderfer, executive director.

Subscriptions to the **Dispatch** are available through membership in the Society: $7.50 individual or not for profit organization annual dues; $50 business annual; $150 individual life. Other benefits of membership include a subscription to the quarterly **Journal of the Illinois State Historical Society**, invitations to meetings and tours, and discounts on books and pamphlets published by the Society.

Change of address notices, undeliverable copies, editorial correspondence, and membership (subscription) applications should be sent to: **Dispatch**, Illinois State Historical Society, Old State Capitol, Springfield, Illinois 62706.

The news media may use any material appearing in the **Dispatch** —— please credit.

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"ENGRAVED UPON MY HEART"

SPECIAL RECEPTION AND PREVIEW
(R.S.V.P. No later than Feb. 21, 1990)
Friday, February 23, 1990
5—8 p.m.

MENU

- Cheese and fruit display with baskets of sliced French bread and crackers.
- Stuffed mushrooms with spinach, pine nuts and parmesan cheese.
- Maryland crab dip with French bread.
- White wine and Saratoga.

$6.00 per person donation for reception.

Please call (202) 223-1518 for reservations or information.

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Back Photo from WTP collection.

VINNIE REAM:
"ENGRAVED UPON MY HEART"

You are invited to the **first** historic exhibit devoted solely to Washington, D.C.'s most illustrious sculptor.

Walton-Thomas Placements, in honor of its Tenth Anniversary, and the Vinnie Ream Commemorative Society, is pleased to present a unique collection of sculpture, rare photographs, letters and other memorabilia relating to Vinnie Ream and the post-Civil War art and political scene of the Nation's Capital.

February 24 through March 31, 1990 at the Arts Club of Washington, 2017 I Street, N.W., Washington, D.C. 20036, (202) 331-7282.

WORKING ON FARRAGUT FOR YOU

WTP

Vinnie Ream: the Teen who sculptured

Although the name Vinnie Ream is not a familiar one to most sculpture enthusiasts today, she was once the sweetheart of the 19th century art world. She was also the first woman to receive a sculptural commission from the United States and the only teenager to sculpt Lincoln in the White House.

Vinnie was born in a log cabin in 1847 in the wilds of Wisconsin. Her father was a land surveyor who moved frequently. At 14, in Washington, DC, she watched sculptor Clark Mills modeling in clay and exclaimed, "I can do that." And she did. Mills was so taken with the Indian head medallion Vinnie created, he made her his student assistant. She spent a year in Mill's studio, where such Washington notables as Representative Thaddeus Stevens and Senators Nesmith, Yates and Voorhees posed for her.

At age 16, while in Mill's studio, she saw Lincoln walking in the street and wanted to do a portrait of him. Lincoln hated to pose, but when her sponsors told him she was "a poor girl from the West," he permitted half-hour sittings while he worked at his desk. She remembered him as a "man of unfathomable sorrow." She had just completed her bust of Lincoln, in April of 1865, when she heard of his assassination.

Many famous artists now vied for the chance to sculpture Lincoln for the Capitol, but it was Vinita Ream, at 18, who received the $10,000 commission. President Andrew Johnson, Gen. Ulysses S. Grant, Secretary of the Treasury Hugh McCulloch, 31 senators and 114 representatives signed a statement testifying to "her unquestionable genius."

Others questioned Vinnie's competence. Senator Howard of Michigan declared, "...having in view the youth and inexperience of Miss Ream, and ... her sex, I shall expect complete failure." Nonetheless, the commission was awarded to Vinnie with 23 ayes, 9 nays and 18 absent.

In 1871, after the *Lincoln* was ready to be carved in marble, Vinnie went to Italy. She was befriended by many expatriate artists working in Rome including

Above, left: Vinnie and her commission-winning Lincoln portrait. Extreme left: *Lincoln*, 1871, marble, 6' 11" high. Rotunda, U. S. Capitol. Left: *Sequoya*, bronze, 7' 6" high, Statuary Hall, U.S. Capitol.

Abe Lincoln

Emma Stebbins, Randolph Rogers, Harriet Hosmer and William Wetmore Story. Story selected the carvers for the statue. Harriet Hosmer said she believed "the young American to be conscientious and hardworking."

Lorado Taft, turn of the century art critic and sculptor, described the *Lincoln* as "extraordinary work for a child, and is really far more dignified than many of its neighbors in the National Hall of Statuary."

In 1875, Vinnie won the $20,000 competition for the Farragut Memorial against such established sculptors as William Wetmore Story and J Q A Ward The deciding vote was cast by Mrs Farragut, who stated that Vinnie's simple rendering "best recalled to her the form and features of her husband" The monument was cast in bronze that was melted down from the propeller of Farragut's ship.

Marriage to Lieutenant Hoxie, later a general, directly affected her career The wife of a government official did not practice a profession. He requested that she work "for love, not money," but provided her with a small studio. She was working on her last monument, *Sequoya*, for the U.S Capitol the year before her death, in 1914. Vinnie also sculptured Governor Kirkwood of Iowa for the the Capitol. At the time of her death she had more than 100 monuments, portrait busts and reliefs to her credit. The town of Vinita, OK, was named after her

Vinnie Ream Hoxie at age 35.
Photo: State Historical Society of Iowa.

A biography of the artist's life by a descendant, Glenn V Sherwood, is completed but not yet published In compiling the book, *A Labor of Love*, Sherwood consulted over 500 sources. When asked why he embarked on this project he wrote, "Her success story was as fantastic as any Horatio Alger yarn -- and she has become a legendary part of American folklore."

VALERIE THOMPSON

Sappho, c 1870, marble. National Collection of Fine Arts, Washington.

Extreme right: *Adm. David Farragut*, 1881, bronze, 10' high. Farragut Square, Washington, DC. Right: *Samuel Jordan Kirkwood*, 1913, bronze, 7' 4" high, Statuary Hall, U. S. Capitol.

LIFE

Abe Lincoln

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LIFE

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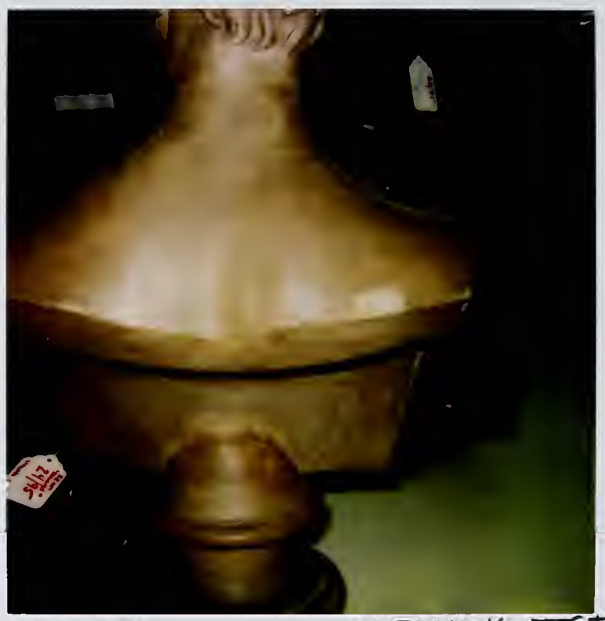

V. REAM
BUST OF SEWARD
LINCOLN MUSEUM

CLEANING TEST
10.25.94

FOR IMMEDIATE RELEASE

Contact: Jack Hofer
SunShine Press Publications, Inc.
Voice (303)772-3556
Fax (303)651-1988
Email sunpress@sprynet.com

History's Greatest Tribute to One of America's Finest Female Sculptors was Ten Years in the Making

A LABOR OF LOVE: The Life and Art of Vinnie Ream by Glenn V. Sherwood represents the most complete embodiment of this notable artist's work ever compiled. The story of Vinnie (Vinita) Ream, the youngest person, and the first female artist, to be awarded a congressional commission, was almost lost in the archives of American history although her sculpture remains prominent in the public eye. Ream was only 18 years old when she received the commission for the Lincoln statue beating out several distinguished male sculptors for this honor. A letter in testimony to her skills and talent was signed by 31 senators and 114 representatives.

The life-sized Carrara marble figure of Abraham Lincoln standing in the Rotunda of the Capitol Building in Washington, D.C. is only one of her many prized works. Considering the unequivocal importance of Vinnie Ream's presence in American art and political history, surprisingly little has been accurately and completely compiled about her life. **A LABOR OF LOVE: The Life and Art of Vinnie Ream** chronicles Ream's mastery and tribulation as a successful woman in the world of art and politics in the 1800s.

Ream was a woman far ahead of her time, who was quoted as saying in a public address in 1909, "Women have at last broke their bonds." She went on to say that women could have both a family life and professional careers. A spirited and expressive woman, even her portrait shows the dichotomy and passion by which Vinnie Ream lived her life. In a portrait taken by the acclaimed Civil War photographer Mathew Brady, Ream's Victorian brooch is contrasted by a Native American squash-blossom necklace and earrings.

(MORE)

Contact: Jack Hofer
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Email sunpress@sprynet.com

During her lifetime, she sculpted over 100 pieces, many of them rendering the likeness of major military and political figures of the time. Vinnie Ream's work is far too important to the historical accuracy of America to allow it to fade. Sherwood's work in **A Labor of Love** has reclaimed an endangered part of our national history. This year, September 25, 1997, marks the 150th anniversary for Vinnie Ream's birth.

Title:	A LABOR OF LOVE: The Life and Art of Vinnie Ream
Author:	Glenn V. Sherwood
Biography:	Mr. Sherwood works for the National Institute of Standards and Technology in microwave standards. He has been a classical musician with the Longmont Symphony Orchestra and Boulder Philharmonic Orchestra for many years. He served over 12 years on city and county landmark preservation boards in Colorado writing historic building research studies and articles on local preservation. In 1989, he was awarded a fellowship from the United States Capitol Historical Society to write a detailed study of his family ancestor, Vinnie Ream.
Publisher:	SunShine Press Publications, Inc.
ISBN:	0-96105743-6-4
Price:	$60
Binding:	Cloth
Size:	8 ½ x 11
Pages:	464 pages with 220 photographs and illustrations
Pub. date:	May 1997

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Rcvd. from author
6/97

GLENN V. SHERWOOD has the unique distinction of being related to the Ream family through both parents.

He has been employed for over 25 years in the field of mechanical engineering support in design, fabrication and quality assurance. He is the author of several articles that have appeared in trade journals and conference proceedings.

He has been a classical musician and recording engineer with community orchestras for over many years. He served over 10 years on city and county landmark preservation boards in Colorado writing historic building research studies and he is the author of numerous articles and editorials on local preservation.

In 1989, he was awarded a fellowship from the United States Capitol Historical Society to write a detailed study of his family ancestor Vinnie Ream. In this volume, which is his first book, he has used his diverse skills to write a unique historical biography.

SunShine Press Publications
P.O. Box 333
Hygiene, Colorado 80533

Dustjacket design by Bob Schram/Bookends
Cover photograph by Mathew Brady—courtesy The Library of Congress

"It had been indeed a Labor of Love, not without its trials, but well rewarded by its final triumph." —VINNIE REAM (Hoxie) 1893

Vinnie Ream has long needed a full-length study of her life and work. The tale of this spirited woman's career is a fascinating one and this richly illustrated biography establishes her rightful place in the history of American art.

BETSY FAHLMAN, Professor of Art History, Arizona State University

Glenn Sherwood's revelations are especially startling, persuasive, and rivetting. He has placed Vinnie Ream within the fascinating intrigue of Washington politics during the 1860s and revealed the impact of those entanglements with the creation of one of the most controversial works of art of the decade (1870).

WILLIAM H. GERDTS, Professor of Art History, The City University of New York
American Neoclassic Sculpture • The White Marmorean Flock

A prodigiously researched and enchantingly written account of one of the most original, most unusual, and most often overlooked figures of 19th-century American art. Blessed with a keen sense of what made art popular, Vinnie Ream lives again on these pages.

HAROLD HOLZER, *The Lincoln Image • The Lincoln Family Album*

A fascinating, thoroughly researched and well-told tale that opens new windows into the political and cultural life of the 19th century. Moreover, it is such a colorful story that it makes most costume dramas of the period pale by comparison.

DONALD R. KENNON, Chief Historian, United States Capitol Historical Society

Vinnie's story is a kind of Gone With the Wind in which an actual woman of noble soul replaces the vicious fictional heroine. Indeed, the history of American women sculptors reads like fiction, because these women had to be unusual and unconventional in order to accomplish what they did in the face of tremendous obstacles.

CHARLOTTE S. RUBINSTEIN, *American Women Artists • American Women Sculptors*

SHERWOOD

A LABOR of LOVE
The Life & Art of Vinnie Ream

SunShine Press Publications

A LABOR of LOVE

The Life & Art of Vinnie Ream

GLENN V. SHERWOOD

$60.00

A LABOR of LOVE

The Life & Art of Vinnie Ream

VINNIE REAM was a government postal worker and a teenage art prodigy who studied at the U.S. Capitol during the Civil War. She was able to model Abraham Lincoln prior to his assassination in 1865. In 1866, Congress wanted a statue of Lincoln and voted to give the young woman a chance to make the work. Vinnie became the first woman and the youngest artist to receive a U.S. Government commission for a statue. Her tragic true-to-life marble figure of Lincoln in the U.S. Capitol rotunda was unveiled in 1871. The work and its artist generated a storm of controversy. Vinnie Ream overcame a campaign of slander and courageously completed the statue despite many obstacles.

This book is the true story of that dramatic struggle. It is an attempt to document the life and work of a famous, but forgotten, American woman sculptor. The information it contains came from hundreds of sources and is the end result of many years of study.

The book shows the known art of Vinnie Ream in pictures and presents an inventory of her work for the first time. One purpose of this is to challenge the assumption that she was only an artist of "secondary importance." It is our hope that her true role in art history can be better determined by this detailed survey.

Another purpose of this volume is to tell an accurate version of Vinnie Ream's life story. It attempts to transcend both the "Cinderella" and notorious elements written in the past by giving more original and more balanced information. Uncut speeches, debates, news stories and letters have been included where possible to let the characters speak for themselves. It is our hope that this book will help to stimulate more in-depth study of neglected artists and to hoist them out of the abyss of historical obscurity.

From: Glenn Sherwood
To: lim.lnccpo(CVanHorn),LNC.WORLDTALK("jzh5@psu.edu a...
Date: Fri, Jul 2, 1999 12:07 PM
Subject: Vinnie Ream book review

A review of my book just came out in the Bloomsbury Review.
I've included the text of the review below in this E-mail.

FYI: We're adding reviews on the new web site on the book at:
http://www.vinnieream.com and there is info at other book sites
at http://www.sunshinepress.com and http://www.ericahouse.com

Glenn V. Sherwood

The Bloomsbury Review

Volume 19/Issue 3; May/June, 1999

pp 18-19

A Labor of Love
The Life and Art of Vinnie Ream
GLENN V SHERWOOD
SunShine Press Publications, $60.00 cloth,
ISBN 0-9615743-6-4; P0 Box 333, Hygiene,
CO 80533

The gifted Vinnie Ream called her creation of Abraham Lincoln's statue in the U.S. capitol "A Labor of Love." Glenn V Sherwood reveals that these same words "reflected my own personal odyssey in compiling this volume." The resulting biography of this young sculptor is not only an exhaustive study of the artist's life and the historic figures associated with her, but an in-depth review of the political significance of the era.

Labeled "child genius" and prairie Cinderella," Vinnie Ream was ahead of her time in many ways. It's hard to imagine a girl of 18, more than a century ago, receiving a commission from the U.S. government to create a statue of the president. To be the youngest artist and first woman to achieve this honor is extraordinary.

Ream's talents were as varied as the subjects she immortalized in clay and marble. From her first poems and prose, published in newspapers at age 11, to her crowning achievement of the Lincoln statue in 1871, she created statuettes, busts, and portraits of such prominent people as Admiral Farragut, William Seward, Robert E. Lee, Ulysses S. Grant, Susan B. Anthony, Horace Greeley,

Frederick Douglass, and George A. Custer.
Despite her poor background and meager education, she loved music, which she both composed and performed, as well as poetry. Her poem "Lincoln," written after her statue was unveiled, contains these stirring lines:

"O, Lincoln, prophet, hero, friend!
You clasped the hands so long estranged,
You healed the wounds--you broke
the chains,
You honored all our silent slain."

When she first met the great man and told him of her background, she recalled:

"And so it was, the great heart which vanity could not unlock opened with the sympathy that recalled to him his own youth."

One newspaper described her Lincoln statue:

"He stands at his full height, the head bending forward, the face looking downward, as if surveying the Emancipation Proclamation held in his right hand.
A long circular cloak--a modern cloak--covers the right shoulder and arm, falling off the left, and caught by the forearm and held by the left hand."

An interviewer asked why she hadn't presented the president

"in a heroic attitude with shoulders thrown back, with head more erect and his arm more elevated, as he gave to the world the proclamation of freedom?"

Her answer was,

"Because I never saw him in that attitude. On the contrary, I often found him tilted back in his chair with his feet encased in a pair of slip-shod slippers resting on a table, about on a level with his head."

Despite her obvious qualifications and the late president's approval, there was much controversy about granting her the commission. In a chapter titled "The Great Debate," senators' descriptions varied from

"a young girl of poor parentage, struggling with misfortune, ... she manifests great taste

and great powers of art, and in the short experience which she has had she has developed wonderful powers in that line"

to opposing opinions, which declared,

"this candidate is not competent to produce the work which you propose to order. You might as well place her on the staff of General Grant, or put General Grant aside and place her on horseback in his stead. She cannot do it."

Even after the contract was eventually awarded and payment of $10,000 was agreed upon, no money was given to begin the work --a heavy financial burden for the young artist. As Sherwood explains in an early chapter:

"The U.S. Capitol would seem like an enviable niche for a portrait artist. But politics can be a strange business and Vinnie Ream was soon to find herself in one of the strangest episodes in American politics."

It was the time of impeachment proceedings brought by Republicans against the Democratic president, Andrew Johnson, in February 1868, and several senators opposing his conviction held secret meetings in her small Washington studio.

Senators weren't Vinnie's only supporters. One of her earliest admirers was a mixed-blood Cherokee, who wrote her love poetry. A famous Confederate general made her a Mason, to the consternation of his fellow lodge members, and several poets of the era wrote romantic verse, some of which she set to music. She supposedly received a proposal of marriage by mail from the Mormon leader Brigham Young. After completing a bust of Franz Liszt, it is believed he dedicated a musical piece to her; and later wrote the music for her wedding to Richard Hoxie in 1878.

If the book at times seems overburdened with minutiae--entire chapters are devoted to word-by-word debates in Congress--Sherwood explains:

"This has been done deliberately to let the historical characters speak for themselves and to allow readers to interpret the original material from their own experience."

His enthusiasm and passion for his famous ancestor--he is related to the Ream family through both parents--has produced a sympathetic scrapbook of the woman and the era, crowded with pictures of Vinnie at all ages. Illustrations of her work and models, sketches, letters, and invitations fill the pages, along with photographs of historical figures.

It is impossible to ignore the comparison between Vinnie Ream and Maya Lin, a young Yale student who created the Vietnam Veterans Memorial in Washington, D.C. Both were young women, competing against well-known and respected artists, who were forced to defend their work in Washington before antagonistic judges. It's enlightening to learn that in a 1909 speech,

Vinnie Ream stated that "Women have at last burst their bonds" and said that women could have both a family life and professional careers, an idea ahead of its time.

Surprisingly, the book does not end with Vinnie's death in 1914. A long list of tributes to her is listed in an epilogue, followed by an appendix chronicling her contributions to 19th-century culture:

"The art of Vinnie Ream and the notoriety that it received marked a major rediscovery of naturalism in portraiture. Her Lincoln statue influenced later sculptures of Lincoln and helped start a trend that would be taken into the twentieth century by sculptors like Daniel Chester French."

Sherwood has even included an "Unsolved Mysteries" section, which probes questions raised about her work, the Ream family, and her role in the Andrew Johnson impeachment trial.

The author's admiration for this extraordinary woman is evident. His final sentence expresses his feelings eloquently:

"Vinnie's presence and the spirit of Lincoln, may have been enough to radically change American history."

REVIEWER: Barbara Weston, a freelance writer living in Miami, FL, writes poetry, short fiction, features, and reviews.

Smithsonian

AUGUST 2000

Sculpting the Wind

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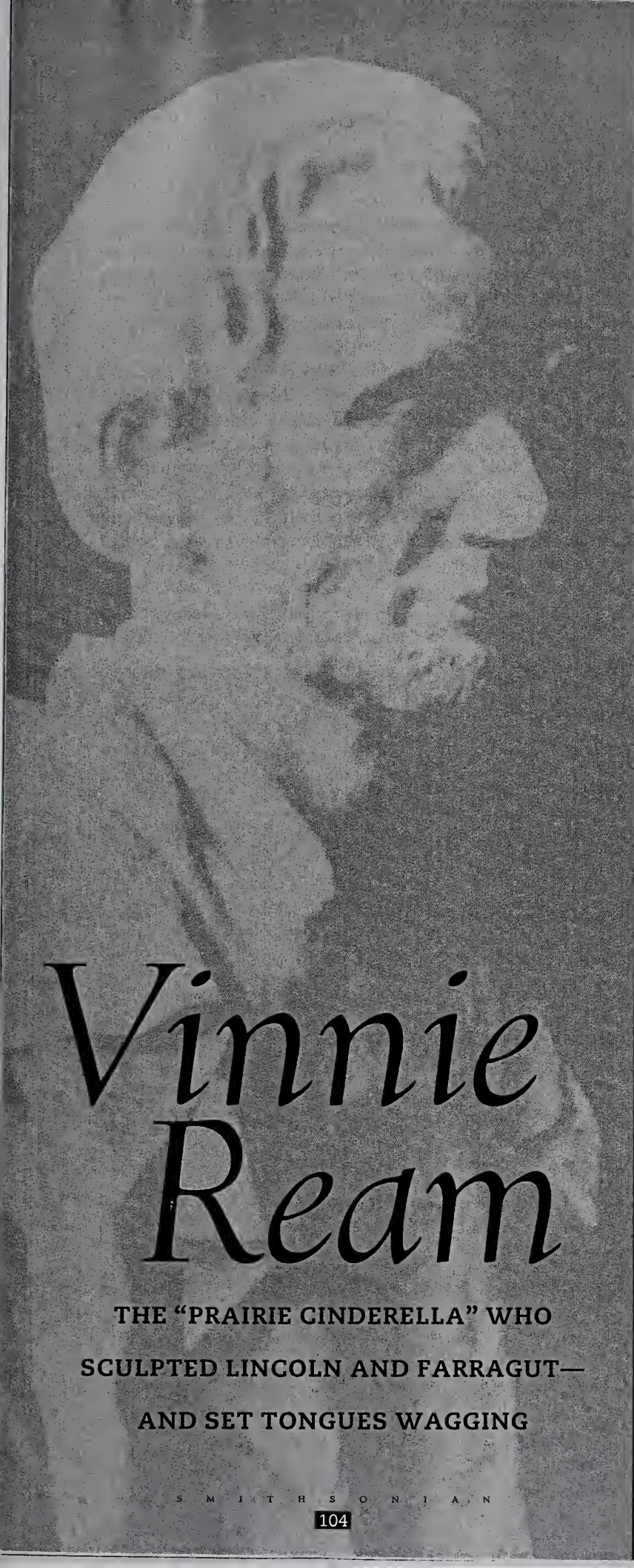

Vinnie Ream

THE "PRAIRIE CINDERELLA" WHO SCULPTED LINCOLN AND FARRAGUT—AND SET TONGUES WAGGING

BY KATHRYN ALLAMONG JACOB

NO SOONER HAD CRUSTY CIVIL War hero Adm. David Farragut died in August 1870 than efforts to raise monuments to his memory sprang up. The war had ended only five years earlier, and Farragut's heroics remained fresh in everyone's mind. His distinguished career had culminated in the 1864 Battle of Mobile Bay, in Alabama, when he had shouted, "Damn the torpedoes! Full speed ahead!" which galvanized his fleet to sack a series of important Confederate forts. Farragut's stunning victory here and his earlier daring attack on the city of New Orleans led him to become America's first admiral.

Commemorating this naval hero was something Congress took seriously. A Congressional resolution called for a statue of Farragut "after a design moulded from life" to grace the nation's capital. Apparently, these words had been carefully chosen by friends of Washington, D.C.

sculptor Dr. Horatio Stone, who was already at work on a Farragut statue. Stone assumed he had the commission in the bag. He was wrong.

The introduction of the resolution proved to be just the first salvo in a ferociously fought campaign to win this prestigious prize. When the dust settled, Stone came out the loser, bested not by one of the old lions of American sculpture but by a striking young woman with sparkly brown eyes and a tangle of thick curly hair. While 26-year-old Vinnie Ream had only one major sculpture under the belt that encircled her tiny waist, she had an abundance of ambition and charm. To her supporters, she was just a simple girl from the Wisconsin wilderness, a "prairie Cinderella." To her detractors, she was a shameless flirt who used her feminine wiles to win commissions her mediocre talent didn't merit.

Ream nears completion of her ten-foot-tall plaster model of Union Civil War hero Adm. David Farragut at the Washington Navy Yard.

MS. REAM GOES TO WASHINGTON

VINNIE REAM WAS BORN IN MADISON, Wisconsin, in 1847. Her father, Robert Ream, a former surveyor, brought his family East to Washington, D.C. in the first year of the Civil War. Money was tight for the Reams. In 1862 Vinnie Ream appealed to political friends and secured, at the Post Office Department, a $500-a-year clerkship open to women. Although two months shy of her 15th birthday, the precocious girl swore that she was "above the age of 16 years" and went to work in the dead letter office.

In 1863 she visited the studio of sculptor Clark Mills, whose statue of Andrew Jackson astride a rearing horse stands opposite the White House. Of this transforming day, Ream later wrote, "I felt at once that I, too, could model and, taking the clay, in a few hours I produced a medallion of an Indian chief's head." Impressed, Mills offered to take her on as a part-time pupil.

Mills' studio in the Capitol basement was a popular spot for politicians. Several Congressmen were intrigued by the novelty of Mills' beautiful apprentice and sat for her. Within a year, Ream was sculpting busts of such notables as Pennsylvania Representative Thaddeus Stevens and Oregon Senator James Nesmith.

In 1864 Ream expressed her wish to make a bust of President Lincoln. Two Congressmen interceded with the President, but Lincoln refused. When he learned that she was a young girl trying to earn a living by her art, he relented and allowed her to set up shop in a corner of his White House office, where she would

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work while he spoke to a succession of petitioners.

The resulting bust of Lincoln, lavishly praised by her supporters, emboldened Ream to seek the $10,000 commission for a full-length statue of the President offered by Congress early in 1866 not long after the assassination. Few commissions for sculpture had been awarded by the federal government, and none had gone to a woman, much less a girl of 19 years with little experience. Ream launched her effort with a demure letter to the U.S. House Committee on Public Buildings and Grounds. Others also set to work on her behalf. In April 1866 a remarkable petition arrived at the committee's offices. It began: "The undersigned . . . being personally acquainted with Miss Vinnie Ream, take great pleasure in endorsing her claims upon public patronage. . . . " President Andrew Johnson's name topped the list of signatures, which included those of members of his Cabinet, 31 senators, 110 current and former representatives, and 31 other notables, among them Gen. George Armstrong Custer.

A TALENT FOR LOBBYING

THADDEUS STEVENS' RESOLUTION awarding the commission to Ream passed the House by a vote of 67 to 7, but it ran into trouble in the Senate. Massachusetts Senator Charles Sumner was among those who had not fallen under Ream's spell. He wasted no time on subtlety: "I am bound to express my opinion that this candidate is not competent to produce the work which you propose to order. . . . She may make a statue, [but] she cannot make one that you will be justified in placing in this national Capitol. Promise is not performance, but what she has done thus far comes under the first head rather than the latter." He continued for some minutes more.

Even before Sumner finished, Ream's champions were on their feet

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seeking recognition. Senator James Nesmith of Oregon got the floor first. Regarding her inexperience, Nesmith sarcastically pointed out that "the Senator might have raised the same objection to Mr. Lincoln, that he was not qualified for the Presidency because his reading had not been as extensive as that of the Senator, or because he had lived among rude and uncultivated society." Alluding to Sumner's admiration for all things European, Nesmith noted bitterly, "If this young lady and the works which she has produced had been brought to his notice by some near-sighted, frog-eating Frenchman, with a pair of green spectacles on his nose, the Senator would . . . vote her $50,000."

Senators entered the fray on both sides. Senator Jacob Howard of Michigan sided with Sumner. While questioning Ream's artistic talent, he conceded archly that "surely she has shown no lack of that peculiar talent known commonly as 'lobbying' in pressing forward her enterprise. . . . " But in the end, Ream's friends triumphed 23 to 9. The $10,000 commission for a full-length statue of President Abraham Lincoln was hers.

Marriage proposals started to arrive in Ream's mailbox, and stories about her popped up in newspapers all across the country. Some reporters

"A more distinguished company has seldom graced an American wedding," wrote one reporter in 1878 when Vinnie Ream (left) married Richard Leveridge Hoxie (inset), a lieutenant in the U.S. Army Corps of Engineers.

noted her beauty, "her tiny pink fingers and long raven lashes"; some her energy, calling her a "hummingbird of a maiden." That so important a commission should go to so young and inexperienced a sculptor also, however, sparked censure and incredulity, especially among women writers. Asking rhetorically "Who is Vinnie Ream?" the acid-penned reporter Jane Swisshelm answered, "Ream is a young girl of about twenty who has been studying her art for a few months, never made a statue, has some plaster busts on exhibition, including her own minus clothing to the waist, has a pretty face, [and] . . . sees members at their lodgings. . . . " Others hinted darkly that Ream was a "humbug" who did not do her own work.

She set to work in Clark Mills' old studio in the Capitol amid a steady stream of Congressmen, reporters and the curious, who were eager to see the young artist at work. In the spring of 1869, the finished model was packed up and shipped off to Italy to be rendered in marble. With it went Ream, her guitar, her two pet doves and her parents.

The marble statue of Abraham Lincoln—along with Ream and her parents—arrived back in Washington, D.C. late in 1870. At the statue's unveiling in January 1871, the audience broke into applause for the young artist as the American flag enveloping it was slowly raised (p. 113). The first reviews praised the statue to the skies. But in the weeks that followed,

Ream spent five months in the White House modeling Lincoln in clay, later describing him as "a man of unfathomable sorrow," haunted by his son's death and civil war.

STATE HISTORICAL SOCIETY OF WISCONSIN

other voices, again those of women reporters, sang a different tune. They charged that the Lincoln statue was "a frightful abortion," "a formless thing," "lifeless and soulless." Most serious was the criticism of the grand old man among American sculptors, Hiram Powers, who called the statue a "caricature," and branded Ream a "female lobby member" with "no more talent for art than the carver of weeping willows on a tombstone."

Whether praised or pilloried, however, Ream was a celebrity. Picture postcards of her and her artwork were sold in the Capitol and on the street. She was also nearly the sole supporter of her family, and fame hadn't brought her wealth. Funds from the Lincoln commission had quickly disappeared. Nor had fame brought her new commissions or buyers for her allegorical statues. She needed business. When the Congressional resolution calling for a full-length Farragut statue was intro-

duced, Vinnie Ream saw her chance.

Much to sculptor Horatio Stone's disappointment, the Joint Committee on Public Buildings and Grounds did not award him the commission but announced an open competition. Artists had nine months to submit their models. The winner would receive a $20,000 commission and the chance to sculpt one of Washington's most prestigious memorials.

THE COMPETITION

REAM WENT TO WORK IMMEDIATELY on both her model and her friends. She courted Farragut's widow, who became her champion. She asked Mrs. Farragut for the names of the admiral's friends, and she wrote to every one of them soliciting their support on her behalf.

By January 1873, a dozen male artists and Ream had submitted models. While most of the models were small, Ream's and Stone's were each larger than life. Members of the press found some purported likenesses bad beyond belief: J. Wilson MacDonald's model made Farragut look like he was throwing a rope to a trapeze performer; Randolph Rogers' looked like "martyrdom at the stake" and was "too dreadful to contemplate." The entry of Edward Watson included a tiny, featureless Farragut atop an enormous, ill-proportioned base, or "a good deal of pedestal and precious little Farragut." Both Stone's and Ream's models had their partisans. Several naval officers praised Stone's model as "true to life." President Ulysses Grant called Ream's model "first rate," and Adm. David Porter claimed hers was "the only likeness of the Admiral in the lot."

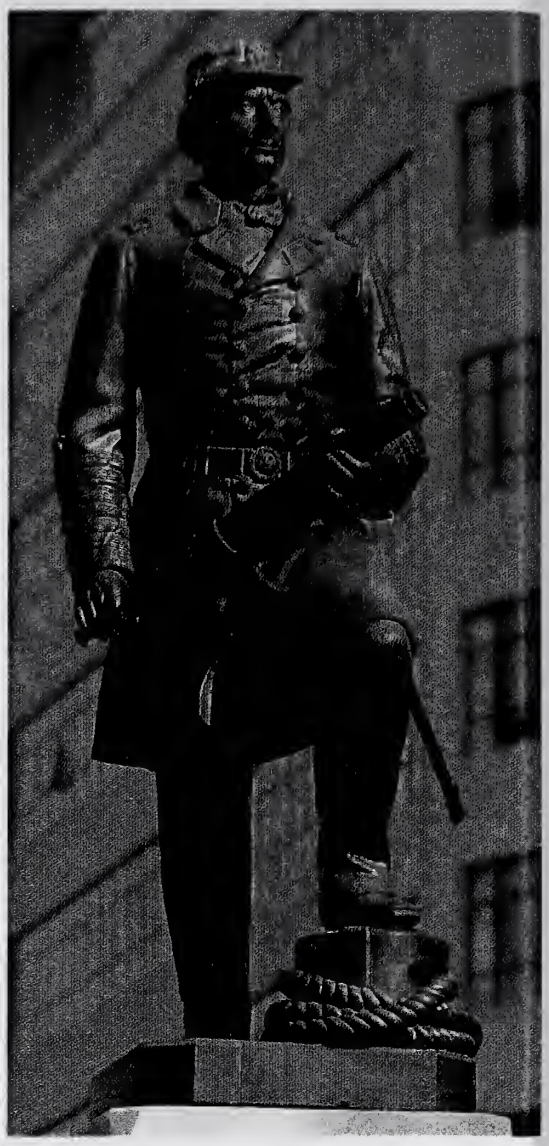
In Gen. William Tecumseh Sherman, Ream found her most ardent supporter. On Valentine's Day afternoon in 1873, the infamous Union general who devastated the South with his march to Georgia went to the Capitol to view the Farragut models and met the young sculptor.

She invited him to visit her studio. A few days later, Sherman wrote the committee that "the plaster model of Vinnie Ream struck me decidedly as the best likeness, and recalled the memory of the Admiral's face and figure more perfectly than any other model there on exhibition."

Much speculation has surrounded the relationship between the 53-year-old general and the 26-year-old artist. Sherman's letters to Ream suggest intimacy, yet they could also be just another example of the effusive and flirtatious language that was common to the 19th century. In April 1873, for example, Sherman writes, "I miss you more than I thought possible, and your little foolish ways. . . . " Later he admonished Ream, "I destroy your letters. You must do the same of mine." But she didn't. Among her papers at the Library of Congress is Sherman's letter in which he asks, "I . . . wonder if you miss me and who now has the privilege of toying with your long tresses and comforting your imaginary distresses." What is clear is that Sherman, like many other prominent men in Washington, was smitten by Vinnie Ream and that the two began to plot a strategy designed to win her the Admiral Farragut commission.

By then the committee had begun deliberating. Days, then weeks, passed with no decision. Growing increasingly anxious, Ream urged Sherman to lobby two senators on the committee, Justin Morrill of Vermont and Simon Cameron of Pennsylvania. Sherman replied that it "would hardly be right for me to seek out Mr. Cameron and urge him to any definite course of action; but if I see him I will endeavor to do so in such a way as to make him feel that it is his own thought."

Despite Sherman's efforts, Ream came up short when the committee voted in February 1873. The committee decided to reject all models and take the matter up in the next Congress. The *New York Times* observed, "The nation ought to feel particularly gratified when it reflects upon its narrow escape from another of Miss Ream's eccentricities in bronze." Ream, who needed this commission to make ends meet, grew frantic.



Ream's bronze of Admiral Farragut stands vigil in Washington D.C.'s Farragut Square.

In February 1874 Congress took up the matter of the Farragut statue again. A proposal emerged that shifted responsibility for the decision onto the shoulders of Secretary of the Navy George Robeson. With no influence over Robeson, Ream begged her friends to help her. Representative Godlove Orth of Indiana wrote that "her friends in the House" would add the names of General Sherman and

REGIS LEFEBURE (2)

The marble statue of Lincoln, which Ream began at age 19, stands in the U.S. Capitol.

Mrs. Farragut to the proposal along with that of Robeson. Stone's supporters cried foul, but the resolution passed anyway.

Robeson resented the setup. He refused to poll the two other members of his committee. Ream again worked behind the scenes. When asked to weigh in on her behalf, Senator John Ingalls of Kansas teasingly replied that she was "the biggest and most delightful fraud I ever met," but he agreed to do what he could. Eventually Robeson had no choice but to take a vote of his committee. General Sherman and Mrs. Farragut voted for Ream; Robeson chose latecomer Launt Thompson. Unable to change Mrs. Farragut's mind, Robeson relented and announced Ream the winner.

With the first installment of the $20,000 in hand, she set to work. By the spring of 1878, her ten-foot-high plaster model depicting Admiral Farragut during his bold night attack in 1862 of the forts protecting New Orleans was finished. Most large bronze sculptures were sent to Europe for casting, but in the summer of 1879, Ream announced that the Farragut statue would be cast at the Washington Navy Yard, a first for the foundry there. In addition, the statue and four mortars adorning the pedestal would be made from the bronze propeller of the admiral's flagship, the *U.S.S. Hartford.*

The *Evening Star* wrote that "patriotic impulse prompts her [Vinnie] . . . to have the work done in this country." But love as much as patriotism lay behind her choice. On May 28, 1878, after turning down more than a dozen suitors, Vinnie Ream married handsome Lieut. Richard Hoxie, who was assigned to Washington with the Corps of Engineers. General Sherman himself gave the bride away.

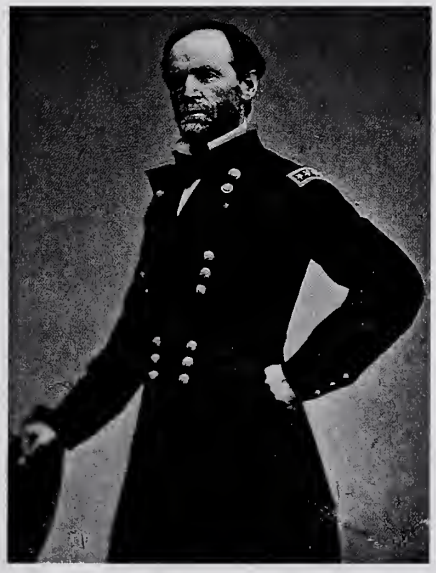
The Farragut statue was dedicated on April 25, 1881, the anniversary of the day that New Orleans surrendered. Ream joined President and Mrs. Garfield and Mrs. Farragut in places of honor on the stage as John Philip Sousa conducted the Marine Band. Deafening cheers rose as two members of Farragut's crew hoisted the flag covering the statue. Vinnie Ream Hoxie rose to acknowledge the crowd's applause.

After her marriage, Ream deferred to her husband's wishes and gave up sculpting. According to Ream family lore, Hoxie took her hands in his and said, "These now belong to me. Your work for art is ended. . . . Now you must live, not for the world, but for love and me." She settled into the role of good Victorian wife and devoted herself to volunteer work, her hus-

band, and her son, Richard. The Hoxie home on Farragut Square became one of the capital's liveliest salons, offering good music and an interesting assortment of Congressmen, Cabinet members, military men and other luminaries.

In 1906 Vinnie Ream Hoxie came out of retirement to sculpt Iowa Civil War governor Samuel Kirkwood for Statuary Hall in the Capitol. Writing to a friend, she explained her husband's change of heart: "Three years ago I had a most serious attack of heart trouble and the army surgeons thought it was due to suppression of feeling—my wanting to work and not being allowed to do so. Col. Hoxie became very much frightened . . . he told me again and again that if I would try and live I might resume my work." Although seriously ill, she managed to complete the Kirkwood statue by means of a rope hoist and boatswain's chair rigged up for her by her husband.

In 1912 the State of Oklahoma asked her to sculpt a statue of Sequoyah, the Cherokee leader, for Statuary Hall. The model was nearly finished when she collapsed while on a visit to Iowa City. Rushed back to Washington in a special railcar, she died in the capi-



Rumors flew about the relationship between Ream and General Sherman.

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JOHN SKOWRONSKI/FOLIO

This bas-relief portrait of Ream adorns her monument at Arlington National Cemetery.

tal, of kidney disease, at 67 years of age on November 20, 1914.

The Sequoyah statue was finished by her friend and sculptor George Zolnay. Her husband, now a general, also commissioned Zolnay to sculpt a bronze bas-relief of his wife as a young girl to grace the front of her graveside monument at Arlington National Cemetery. To crown the memorial, General Hoxie had a bronze casting made of Vinnie Ream Hoxie's "Sappho," a neoclassical rendition of the great woman lyric poet of ancient Greece. It was one of her favorite pieces. He gave his wife's original marble statue of Sappho to the Smithsonian Institution where it now is in the collection of the Smithsonian American Art Museum.

Lastly, he wrote this fitting epitaph for this remarkable woman: "Vinnie Ream—Words that Would Praise Thee are Impotent."

Kathryn Allamong Jacob is curator of manuscripts at Schlesinger Library at the Radcliffe Institute of Harvard University.

State Honors Memor

Mementoes of His Wife, Vinnie Ream, Who at 16 Ye Was Commissioned to Model a Bust of President Li Given to Wisconsin Historical Society by Brig. Gen. Richard L. Hoxie for Memorial Room

BRIG. GEN. RICHARD L. Hoxie, Civil war officer, has recently given to the Wisconsin Historical society many of the things which one belonged to his wife, to the sculptress, Vinnie Ream. A small room in the museum of the state historical library at Madison has been set aside to perpetuate her memory. There, in glass cases, are the books she loved. There is a letter from Mrs. Farragut expressing appreciation of Vinnie's Ream's statue of the admiral. Over in a corner, on a small table, is a bust of the sculptress herself. The great sculptor, Clark Mills, made this delicate head when Vinnie Ream was a very young girl working in the Washington postoffice. This perhaps more than anything else inspired her career for it was while she sat for this bust that her ambition took form.

The easel and tools with which she later worked have also been given by Gen. Hoxie and will have a place in the memorial room.

VINNIE REAM HOXIE was one of Wisconsin's most charming and talented daughters. Her father was a surveyor. He took over the old Peck tavern, a rambling log cabin that fronted on Lake Monona not far from the site of the present North Western depot at Madison.

Mrs. Ream managed this first Madison hotel efficiently. She hired Indian women to do the heavy work. Mrs. Ream was a capable woman and a pleasing hostess.

It was into such a household that the child who was to be called "Wisconsin's Log Cabin Lady" was born in 1847. Her first home was near the state capitol, where half a century later her beautiful statue of "The West" was to find a place.

Vinnie was a dark skinned little girl with dark, bright eyes. At a distance she was hardly distinguishable from her Indian playmates.

Ream, as a surveyor, was forced westward before the stream of settlers. He went on ahead of them, cutting out new states from the prairie, and Vinnie and her mother went with him.

At last the father's health failed under the strain of pioneer life and the Reams went to Washington, D. C.

There women were filling the places of men who had gone to fight in the Civil war, and Vinnie Ream, although she was only 14, obtained work in the postoffice.

She discovered her talent as a sculptor while Clark Mills was making his charming bust of her. The clay had a peculiar fascination for her and she knew that she never would be happy until she felt it take form under her small fingers. Clark Mills helped her and her gift developed rapidly.

AS SHE found the clay less stubborn in her hands, she became ambitious to record the strong beauty of President Lincoln's homely face. She confided her desire to Senator John Sherman of Ohio, who had noticed and admired her work and he went straight to the president and arranged it.

It was not an easy matter, for Lincoln objected at first. "What, perpetuate my ugly phiz in marble!" the president exclaimed.

"Excuse me, Mr. President," the diplomat apologized, "I will not urge the matter. I was merely speaking for a little girl who is very eager to model your head."

Lincoln smiled.

"I would do anything to please a child."

Almost miraculously Vinnie Ream found herself in the White House. The bust took shape under her hands, and the great man himself talked to her as she worked.

Lincoln learned to look forward to that part of the day when he posed for her. There was something in their common beginning that drew them together. This child of the Wisconsin forests knew how to understand the great frontier president. Vinnie Ream was only 16 when Lincoln sat for her, and her youth was refreshing to the president, jaded by the cares of war.

One day in early spring Vinnie Ream announced that the bust was finished.

"I am sorry," Lincoln replied sadly. "These have been hours of peace and rest."

Then he went away. That night he was assassinated.

It was hard for Vinnie Ream to look at her work again, but it was not long before congress gave her a commission for a full length statue of the martyred president, and she lifted herself above her grief to accomplish this new task.

First she formed a figure from exact measurements of Lincoln's body in life. She did the head from the bust she had made. It took her three years to complete the statue.

During that time her studio in the White House became a gathering place for politicians. Political plots and intrigues took form while she worked. It was hinted that Vinnie herself had a part in them. She was even accused of having influenced the vote that impeached President Johnson.

When the statue was finished, she went to Europe, and in Italy had the Lincoln statue cut in marble. It has stood for more than 50 years in the rotunda of the national capitol.

WHILE she was in Italy, Vinnie Ream also had Wisconsin's statue of "The West" cut in the same quarry from which the Lincoln statue was chiseled.

"The West" is an exquisite figure of a pioneer woman. It typifies the prairies and woodlands of Wisconsin that the sculptor loved and remembered always.

In 1878 Vinnie Ream married Brig. Gen. Richard Leveridge Hoxie of the United States army, who insisted that his wife should accept no more commissions since the strain of her work was beginning to tell on her.

It was hard for the little Wisconsin sculptress to give up the work which for such a long time had been her life, and in which she had won notable success.

Her statue of Farragut, which stands in Farragut square, Washington,

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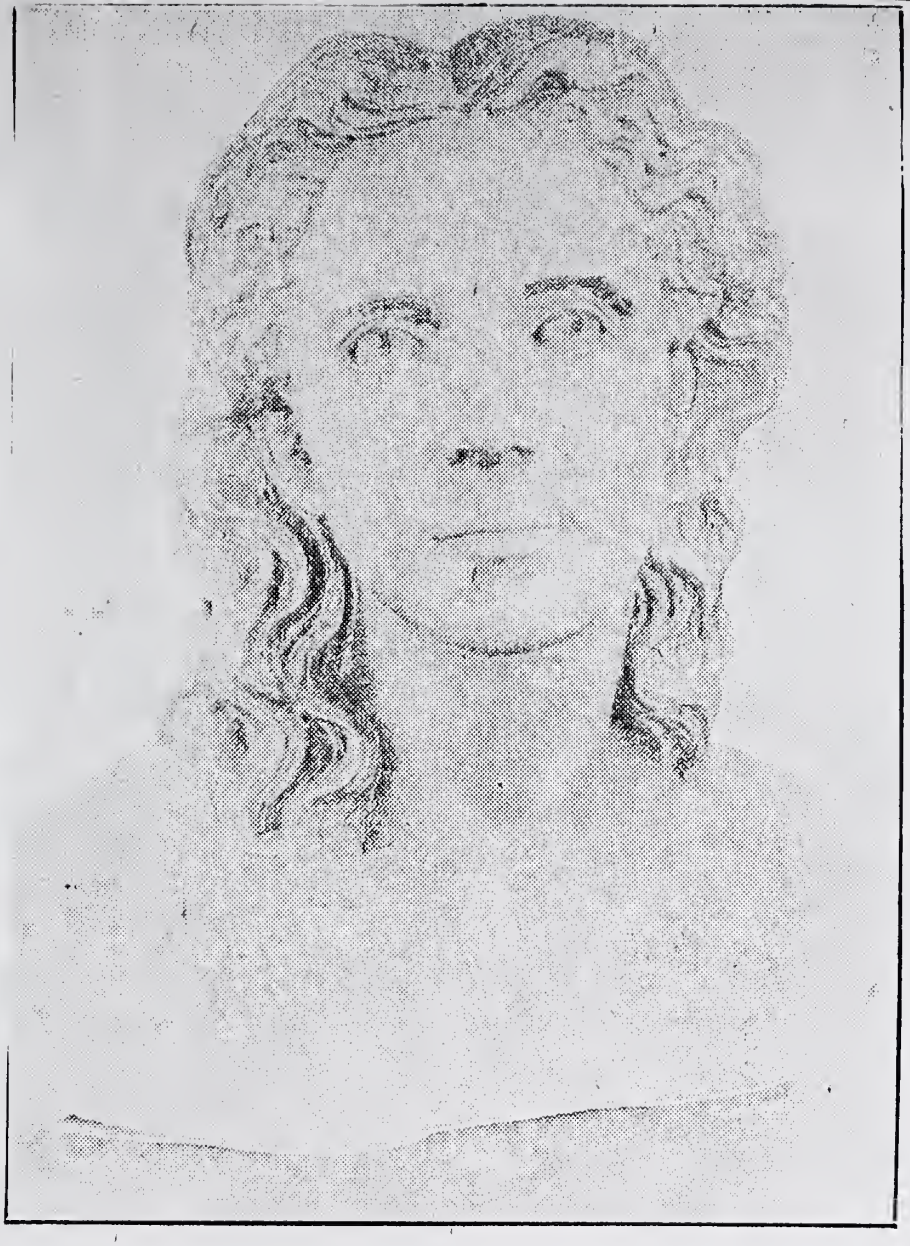
During that time her studio in the

D. C., evoked a great deal of praise and the letter from Mrs. Farragut in which she wrote of "the splendid statue of the admiral, my husband," is the one now in the state historical library.

Ten years before her death Mrs. Hoxie went into her studio again to model a statue of Samuel J. Kirkwood, the Civil war governor of Iowa. At that time she also did a figure of Sequoya, the Cherokee chief.

Mrs. Hoxie died in 1914 and was buried in Arlington cemetery.

Vinnie Ream's statue of President Lincoln in the rotunda of the national capitol



The bust of Vinnie Ream, the Wisconsin sculptress, made by Clark Mills, now in the State Historical Library at Madison

LINCOLN STATUE MADE FROM LIFE BY A GIRL

Vinnie Ream Went Daily to the White House to Model the President at His Desk—He Impressed Her as a Man of Unfathomable Sorrow

By JOHN FRANCIS STEELE.

IN the Rotunda of the Capitol at Washington stands a statue of Lincoln, the work of Vinnie Ream, a girl sculptor, but 22 at the time. Not only was she a pioneer among American women sculptors, but she is said to have been the only person to model Lincoln from life.

Vinnie Ream's life reads like fiction. Born in 1847 in Wisconsin, she amused herself in her teens by sketching in her own crude way the Indians and others at the lonely, wind-swept settlement. Of art as such she was relatively ignorant, but one day an old Italian saw her drawings and, recognizing the spark of genius behind the effort, encouraged her.

Surmounting many difficulties, she went to Washington to study art, obtaining a position as a copyist in the Postoffice Department at $600 a year. Her father's health was failing rapidly and there were family burdens to assume. There was, moreover, much prejudice then against women holding positions of any kind outside the home. But the girl's courage and naïve charm won her a place in the hearts of many people. Her sincerity, determination and the warmth which seemed to characterize her nature made friendships for her which lasted until her death in 1914.

Daily Study of Lincoln.

Clark Mills discovered her talent and became her instructor in modeling. She became imbued with the desire to model Lincoln and expressed her wish to her teacher and to Major Rollins, a Congressman from Missouri, who had become interested in her work. They both put the matter aside as an absurd, childish whim. But the young artist was so much in earnest that the Major finally agreed to make the suggestion to the President.

When asked to pose Lincoln refused on the grounds of being "too busy and too homely"; but when he was informed that Vinnie Ream was very poor and struggling to earn her living he consented, with the proviso that he could sit at his desk and continue his labors uninterrupted.

For five months she went daily to the White House to model the President. She knew him as perhaps no other artist knew him. She studied him at his work, heard his quiet humor and witnessed his great grief at the loss of his little son whom he had been accustomed to watch from his window while the child played.

Regarding Lincoln Vinnie Ream wrote:

"I was young and impressionable, yet mature enough to grasp the character of the great man. History is correct in writing Lincoln down as a man of sorrow. The all-dominating passion I have always carried has been that of unfathomable sorrow, and that I tried to put into the statue. On two or three occasions he was so broken with grief that he sank into a chair and wept aloud. * * * There never was grief like Lincoln's. Through all this time his personality was sinking deeper and deeper into my soul. I was modeling the man in clay; but he was being engraved still more deeply on my heart."

Sent Abroad to Complete Task.

Vinnie's model of Lincoln was accepted over the work of sculptors of note, partly because she possessed rare genius and partly because of her intimate knowledge of the character of the man. In 1869 Congress made an appropriation of $5,000 for Vinnie Ream as first payment. She went to Rome and studied under Majoli, selected her marble at Carrara. In Rome her frankness and charm aided her to success and her art brought her in touch with many famous people. Cardinal Antonelli became interested in her work and she executed a bust for him. She went to Paris and studied under Bonnat, modeling Franz Liszt from life. She met many other famous men, among them Kaulbach, the Munich painter, and Gustave Doré, of whom she made a bust.

The late George Brandes, Danish historian and critic, who became her friend in Rome, wrote of her charm, emphasizing her will and determination to succeed. What he wrote is more like the woman of today than one of sixty years ago:

"Her conversation was new; a breath of the independence of the great Republic swept through it. She possessed a naïve kindliness of manner which disarmed even those disposed to do her evil. Her face was one of unmistakable beauty, but it was the beauty of intelligence shining through dark, lustrous eyes."

Brandes further wrote of her as "having the very devil of the rush and forward march about her—always in a hurry."

The Statue Unveiled.

She returned to Washington with her completed work after twenty-two months. The statue was unveiled with impressive ceremony. The personality of the martyred President was still strongly felt by his associates who gathered there, and the tragedy of his death was still fresh in the minds of the people. There were present not only the high dignitaries of state and representatives of foreign powers, but Lincoln's warmest personal friends.

Senator Trumbull commented that "it was well that one who had won by her own efforts should model the man Lincoln," and Senator Carpenter spoke feelingly when he said:

"This is an exact copy of the rough casket in which God lodged one of His brightest jewels. I am no judge of art—what Praxiteles might have thought of it I neither know nor care—but I am able to say in this vast and brilliant assembly that it is Abraham Lincoln all over."

In a corner, unobserved, sat Vinnie Ream. When she was brought forward, the audience beheld in sur-

prise a self-conscious girl with a mass of dark curls surrounding a child-like face.

Her work was much in demand and she executed busts and medallions of many prominent people. Among them were General Grant, Thaddeus Stevens, General McClellan, Horace Greeley and General Van Valkenburgh of New York. "The Dying Standard Bearer," "The West" and "Sequoyah," are among her best known sculptures.

A few years after her Lincoln was completed, models were requested for a colossal figure of Admiral Farragut. Much bitterness arose regarding the award, but the commission, which carried with it an appropriation of $20,000, was given to Vinnie Ream. The statue, which was cast in the United States Navy Yard, was made from the bronze propeller of the Admiral's flag-ship, the Hartford. After Miss Ream's marriage to Lieutenant Richard L. Hoxie, her husband built her a spacious home and studio in K Street, overlooking the square which holds the bronze figure of the admiral. Through ill health she put aside art for twenty years; but when she again took up her chisel she accomplished some of her best work. Her studio remains as she left it, with many things interesting, both historically and artistically.

"The West," the statue by Mrs. Hoxie which stands in the Wisconsin state capitol at Madison

She Modeled Abraham Lincoln

Vinnie Ream's Work in Capitol Rotunda

WITH no little feeling of timidity, a small, young person with flashing eyes and black curls that hung about her neck entered the White House and was ushered into the private office of the President. He turned his kindly eyes toward her and greeted her with a slow, sad smile.

"Why do you wish to model me?" he asked. "I'm so homely."

From her heart came the naive reply. The freshness and fairness of this windblown genius from the Wisconsin hills intrigued and interested him. Waving her into a corner, he turned to his desk weighted and littered with official business.

And thus the young sculptress, Vinnie Ream, went about her work to model the great man, Abraham Lincoln. Today that work stands in the rotunda of the Capitol, the only piece of sculpture of our martyred President ever modeled from life.

When a friendly Representative had approached the President regarding a sitting, he would have none of it—he was too busy, too homely, too occupied with urgent business. But when he was told she was just a poor little artist struggling hard to maintain herself, he relented, providing, of course, that he was not to be bothered and could pursue his daily routine undisturbed.

In her declining years, long after fame and greatness had come to her, she would speak touchingly of the days in the presence of the great man. Some months before he had lost his little boy, Tad, and he was still grieving. In her memoirs she stated, "There never was a grief like Lincoln's. He truly was a man of sorrows." So pent-up was his grief that he would look out of the window on the child's playground and burst into tears.

Some months later an excited messenger on horseback dashed through the dimly-lighted streets shouting into the darkness, "Lincoln has been assassinated! The President is dead!"

Photo by Levin C. Handy.

Vinnie Ream, who won fame as a sculptress.

The life of Vinnie Ream might have come from a story book—a charming, well-loved tale. Born on the Western frontier, out on the wide, open spaces she roamed as a child and made crude sketches of the Indians who were her nearest neighbors. And as gypsies and soothsayers have often predicted crowns and thrones for empresses and queens, an old Italian, who had been reared among the masterpieces of his sunny land, watched her efforts and foretold a great future for her.

Her rise to fame was not without its heartbreaks. It was very difficult to find any kind of work with which to maintain herself while she pursued her art. Government positions held by women were rare, indeed, but guided by her star which never failed her, she secured a position as amanuensis in the Postoffice Department at $600 a year.

After the death of the Great Emancipator, Congress decided to erect a statue as a tribute to his memory. The model submitted by Vinnie Ream was chosen by the judges over the work of many well-known sculptors of the day. When the appropriation was made by Congress and she received the commission this was the first honor of the kind ever accorded a woman.

She went to Paris and studied under Bonnat before going to Carrara, Italy, to select the marble for her task. From there she went to Rome and studied under Majoli, returning in 20 months with her completed work. Her contemporaries paid high tribute to her boundless energy, her enthusiasm and charming friendliness. She was a woman full 60 years ahead of her time.

George Brandes, Danish historian and critic, said of her: "Her conversation was new; a breath of the independence of the great Republic swept through it. She possessed a naive kindliness of manner which disarmed even those disposed to do her evil." Again he said: "She had the very devil of

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washington

She Modeled Lincoln

Continued from page 5.

the rush and forward march about her—always in a hurry."

In Rome her work attracted favorable consideration and she received many marks of honor from dignitaries in both church and State. She was honored by the friendship of Cardinal Antonelli, for whom she executed a bust. When in Paris she met many famous men, among them Kaulbach, the Munich painter, Franz Liszt and Gustave Dore, both of whom she modeled from life.

In America her work was much in demand and she executed busts and medallions for many prominent people. Among them were Gen. George B. McClellan, Gen. John C. Fremont. Thaddeus Stevens, Horace Greeley and Gen. Van Valkenburg, of New York. Among her famous works are "Sappho," "The West," and "The Spirit of the Carnival."

Her colossal statue of Admiral Farragut is well-known to Washingtonians. The statue, which was cast in the United States Navy Yard, was made from the bronze propeller of the Admiral's flagship, the Hartford. The statue is just across from her former home on K street.

In 1878, she married Lieut. Richard L. Hoxie, a young engineer of the U. S. Army. He served on the Board of Public Works and for many years was connected with furthering the engineering projects of the Nation's Capital. He built her a home and studio at 1632 K street, where the house still stands as a part of the Hoxie estate.

A Girl Sculptress Who Modeled Lincoln

SHE was a tiny person and although she perched herself on top of a tall stool, she had to be propped still higher by means of a fat pillow. Her small feet dangled doubtfully into space, but she was an efficient and eager worker.

It was in 1865 that this very young person came out of the newly settled West to find work in the capital. Why did they allow so small a young lady as Vinnie Ream, she was only fourteen, to work such long hours in the post office?

Not yet a woman she had come with women to fill the vacant offices, for women were doing the work of men. They were taking the places of those who had gone to fight in a great Civil War.

As she worked over the high table, she must often have found her mind turning to a man who occupied the thoughts of a great many people at that time.

One day she saw him. She went with a woman, the mother of an imprisoned boy to see the President. The mother went away with an order for her son's release. Vinnie Ream went away with an impression, an impression that would one day give birth to great inspiration.

Who knows? Perhaps Vinnie Ream was happier at her desk in the post office because she held in her remembrance a great kindly face.

A Visit to Clark Mills Studio

Not long after her visit to Lincoln a friend of this petite post office clerk took her to visit another great man, a sculptor by the name of Clark Mills. He started to make a statue of Vinnie Ream, but she stopped him at his work.

"I believe I could do that," she suggested.

Clark Mills gave her the clay good humoredly. Her small hands squeezed and pinched it deftly until she produced a likeness of the sculptor himself. The eyes of Clark Mills sparkled in appreciation and he offered to help this young girl in whom he recognized his own talent.

Vinnie Ream started to work hard at her new hobby. She went earlier to the post office in order to finish earlier and hurry home where she worked with her clay far into the night.

Who can tell but that her remembrance of the face of Lincoln began now to have a new meaning for her? At least we know that two years later when Senator John Sherman of Ohio, having noticed and admired her work, offered her a real commission, she confessed a desire to make a statue of the President.

Senator Sherman like the real diplomat that he was went straight to the President and arranged it. It was not an easy matter. Lincoln objected at first.

"What, perpetuate my ugly phiz in marble!" the President exclaimed. "It is bad enough to see photographs scattered everywhere, facing me wherever I go, but they will disappear when my day is over, a marble bust, never!"

"Excuse me, Mr. President," the diplomat apologized, "I will not urge the matter, of course. I was speaking for a little girl who is very eager to try your head."

"Ah, that is a different matter," Lincoln in every line of his tall bent figure as he stood looking out of the long windows.

Lincoln's Kindness

It was his kindness and his sadness that impressed the girlish sculptor. It was her youth and gentleness that impressed the great President. She reminded him of his very young and very dear son, Tad, whom he had so recently lost. And in this reminder he was comforted.

They were often interrupted by a mother whose son was still held prisoner in a Confederate camp, by a young girl who could not gain entrance to a hospital where her sweetheart lay wounded. Once a colored stable man rushed into the room. His little boy was at home dying and the overseer would not let him off duty. Lincoln sent the negro home and calmed the irate foreman himself.

When they were alone, Lincoln talked to her of little things or sat quiet in a huge, high-backed chair.

At last a day came when Vinnie Ream had completed the bust.

"It is done," she announced.

Lincoln turned from the window where he had been standing and came over to her.

"I am sorry," he said slowly, taking her small hand in his huge one, "I am sorry this work is finished. These have been my hours of peace and rest."

Then he went away. And that night as if he had only waited for this work to be finished, Death came to the President.

Perhaps no one mourned Lincoln's death more than the small sculptress. For a long time she could not bear to look at her work. Yet she could not destroy it. She could not give it up. And when Congress finally decided to erect a statue to the memory of a martyr President, Vinnie Ream entered her bust of Lincoln.

Full Length Statue

Her work won and she was given a room in the White House for a studio. Here she worked three years on her full length statue of Lincoln.

First she molded a form which had the same measurements as Lincoln's body in life. Then she clothed the figure. When the statue was completed, Vinnie Ream went to Europe where she had it cut from Italian marble.

She was young to have done all this. Indeed, she was only sixteen when she made the bust of Lincoln.

Vinnie Ream did other statues and was honored in Europe as well as in America before giving up her career to marry a brigadier general of the United States Army.

But she is most dear to our hearts because she gave us Lincoln. She transferred what he termed his "ugly phiz" into marble and left a statue that will always be a thing of beauty and inspiration to those who look upon it.

THERESE WINSTON

The Lincoln Vinnie Ream Knew

The Young Sculptress Who Did Lincoln for the U. S. Government

By H. O. BISHOP

THERE IS a statue in the main rotunda of the Capitol at Washington which ought to have an especial appeal for every woman in the United States. It seems to be the prevailing impression with many people that not until quite recent years have American women accomplished anything worthwhile outside of the realm of housekeeping, school teaching and visiting. To those who are under that impression, it will doubtless be an agreeable surprise to learn that more than half a century ago, a young girl, still in her teens, was given an order by the federal government for a statue of Abraham Lincoln.

Her name was Vinnie Ream, who had the distinction of being the first woman in America to be thus honored by the United States government.

The career of this highly talented girl was of such a character as well calculated to fire the ambition of every young woman in this country with the possibility of accomplishing big things in life. No girl can read about the career of Vinnie Ream without absorbing inspiration.

HER STUDY OF LINCOLN

When she began her daily visits to the White House to make her study of the great President, Miss Ream was only sixteen years old. Many years later she described her experience in these simple but heart-touching words: "The opportunity I had to study Abraham Lincoln was, indeed, unusual, because of its intimacy and because of the unusual conditions under which I saw him. When I knew him and spent half an hour daily with him while modeling my statue, he was nearing that greatest of tragedies in American history, the assassination in the theatre. So I knew the ultimate man. I met him also as an impressionable young girl of sixteen, and the intuitions of such a child as I was are very apt to be correct. The mind at that age is as plastic as clay and receives an impression as readily, and that impression is likely to harden and be permanently retained. At sixteen I was mature enough to grasp very well the character of the man. So, I think I am in a position which gives me an advantage over almost anyone else in the world with reference to personal impressions of the wartime President.

"Lincoln had been painted and modeled before, and when friends of mine first asked him to sit for me he dismissed them wearily until he was told that I was but an ambitious girl, poor and obscure. He granted me sittings for no other reason than that I was in need. Had I been the greatest sculptor in the world I am quite sure I would have been refused.

"I came for half an hour every day. I was the merest slip of a child, weighing less than ninety pounds, and the contrast between the raw-boned man and me was indeed great. I sat demurely in my corner and begged Mr. Lincoln not to allow me to disturb him. It seemed that he used this half hour as a time for relaxation, for he always left instructions that no one was to be admitted during that time.

A MAN OF SORROW

"He seemed to find a strange sort of companionship in being with me, although we talked but little. His favorite son, Willie, had but just died, and this had been the greatest personal sorrow in a life that was mostly sorrowful. I made him think of Willie. He often said so and as often wept.

"I think that history is particularly correct in writing Lincoln down as the man of sorrow. The one great, lasting, all-dominating impression that I have always carried of Lincoln has been that of unfathomable sorrow, and it was this that I tried to put into my statue. When he sat for me I believe that he let himself go and fell into the mood that was ever within him, but against which he struggled. He never told a funny story to me. He rarely smiled.

"I remember him especially in two attitudes. The first of these was with his great form slouched into the chair at his desk, his huge feet extended, his head bowed on his chest, deeply thoughtful. I think he was, during those moments, following in mind some such thing as the operation of the army of Grant against Richmond, appraising the horrible sacrifices that every day brought upon the people of his nation, feeling that all the deaths that wisdom and forethought might prevent would and should be laid at his door. He was hearing the cries of suffering that were coming from the prisons and the sobs of the mothers for sons, lost like his own.

"The second attitude that he most often assumed was by the window that looked out upon the White House lawn. I always thought that when he stood by the window he was looking out for Willie, for he had watched the boy play many an afternoon from that very window. It was as he stood by the window that the great tears would course down his hollow cheeks, and he would be forced to dry them with his handkerchief. On two or three occasions he was so broken with his grief that he sank into a chair by the window and wept aloud. A big strong man broken by grief is always a tragic thing to see, but never was there grief equal to Lincoln's.

"In all the months that I had my daily half hour with Lincoln the order that we were not to be interrupted was broken but twice, and in each of these interruptions the breach was strangely illustrative of the character of the man. The first person who intruded upon the rest hour was a woman of middle age. She was the mother of a boy who had worn the gray and who had been captured and was in the old Capitol prison.

"The mother wanted a pass to see her boy, and such a pass required the signature of the President. Lincoln listened graciously to the woman's plea, wrote a pass with his own hand and apologized that the boy was being kept from his home. The second woman was young and pretty, and she blushed when she started, falteringly, to state her mission. The President anticipated her request, said that he knew by her blushes that she wanted to see a sweetheart, and granted her request in advance.

"These visits to the White House continued for five months. Through all this time the personality of Lincoln was gradually sinking deeper and deeper into my soul. I was modeling the man in clay, but he was being engraven still more deeply upon my heart.

"Then finally came the great tragedy. I was in our house on Capitol Hill that terrible night. My parents had been out for the evening. They returned about midnight and as they were entering the house some one hurrying past called out to them that the President had been murdered. The murder of the President of a great nation is a most terribly tragic thing at best. I well remember how thoroughly awed were all the people I met at the time of the assassination of Garfield and of McKinley. That the assassin should reach so high appalls even the person who has no personal tie to that dignitary.

PROSTRATED BY HIS DEATH

"So, of course, I was moved beyond measure at the death of Lincoln. I was prostrated. It was days before I could pull myself together and realize that the thing had actually happened. I think the horror of it may have had the effect of impressing even more vividly upon me the personality of the martyred President. The success of the

statue that I subsequently made was attributed to its trueness to the actual Lincoln. My ability to produce it was unquestionably due to those half hours in the quiet of the

MISS REAM'S STATUE OF LINCOLN

President's office, and to the searing in of the image by the great tragedy."

It must not be supposed that the governmental authorities commissioned Miss Ream to make a statue of Lincoln without competition. On the contrary, all of the great sculptors of that period submitted models. The committee, after many weeks of careful study, decided that the model offered by the little Ream girl surpassed all others, and she was consequently given the commission for the statue, for which she received $10,000. This enabled her to spend several years in Europe completing her education in art.

The statue of Admiral David Glasgow Farragut, which adorns the center of Farragut square in Washington, is considered by many as her second most important work.

OTHERS OF HER WORK

Other well known examples of her sculpture include ideal statues of "Miriam," "The West," "Sappho," "The Spirit of the Carnival," and "The Indian Girl;" also busts in marble, including one of President Lincoln, which was made for Cornell University. She also modeled from life portrait busts or medallions of Gen. George B. McClellan, Thaddeus Stevens, John Sherman, Ezra Cornell, Gen. J. C. Fremont, T. Buchanan Read, Elihu R. Washburn, Horace Greeley, Peter Cooper, General Grant, Albert Pike, and other prominent Americans. During the years she spent abroad she produced portrait busts of Cardinal Antonelli, Pere Hyacinthe, Dr. Spurgeon, Franz Liszt, Gustave Dore and Kaulbach. Among her last works was a life-size statue of Gov. Samuel J. Kirkwood, of Iowa, and a statue of Sequoyar, the Indian, for the state of Oklahoma. Both of these statues are in Statuary Hall in the national Capitol.

Her statue "The West," has been presented to her native state of Wisconsin, and is now in the state capitol at Madison.

Miss Ream is said to have been the first white child born in Madison, September 25, 1847. When a child her father came to Washington to live, having secured a position there. Several years later the family moved West again, and she was educated at Christian College, Missouri. During the Civil war the family returned to Washington, and Miss Ream became a government clerk, working in the Postoffice department. She was only fifteen at that time, and did not have the least idea that she possessed any talent as a sculptor. The discovery of her artistic talent was purely accidental. She had been asked for a photograph of herself by the little college in Missouri which she had attended, but Major Rollins, a friend of the family, thought it would be much nicer to furnish a head of the girl modeled in clay. He, therefore, took her to the studio of Clark Mills. It was the first time she had seen a sculptor at work, and it filled her with strange delight.

A CHILD'S DISCOVERY

"Why, I could do that," she laughingly exclaimed. "All right, little girl," said the sculptor, "here is a piece of clay; see what you can do with it." Much to the surprise and delight of Mills she produced a fairly good likeness of him. That was the beginning of her great career. Every day for the next few years was devoted to hard work and study. She still stuck to her job in the Postoffice department, but each afternoon when through work she would hurry off to the Mills studio, where she modeled under the instruction of the genial Mills. After supper she would go to her room and far into the night would study books on anatomy. She worked so hard that the natural roses faded from her cheeks, and her little body became so thin that she only weighed 90 pounds. But she had found the real reason for being on earth, and her success was most marvelous.

What a vast difference there was in her coming to Washington after her triumphant years in Europe. She was beautiful, gifted, popular and reigned as leader of the social and artistic sets in the city where she had spent her girlhood as an obscure postal clerk. Then she met the popular and handsome Lieutenant Richard Hoxie, of the United States army. Their wedding, which took place in 1878, was one of the most brilliant ever staged in Washington. President Grant was one of the guests, and the bride was given away by General Sherman. Lieutenant Hoxie, according to the customs of that period, felt that a wife's place was in the home, and that her interests should center in her husband and society. The young wife quite cheerfully gave up her art, and for 19 years made a home that was the envy of all Washington.

But true art is something that cannot be cast aside with ease or without cost. Sickness took possession of Vinnie Ream. The physicians told the husband she was going to die. "Only live, Vinnie!" he cried, "and I will give you back your art." Upon hearing this agonized promise she smiled sweetly, and from that moment she improved in a miraculous manner. True to his word, the husband remodeled their home at the corner of Seventeenth and K Streets, Washington, in such a way as to provide a model studio, where the happy wife worked daily until her untimely death, November 20, 1914.

Vinnie Ream Hoxie rests in the National Cemetery at Arlington. Over her grave is a bronze copy of her statue of Sappho, one of the most beautiful of all her works.

WRIGHT

Amazing Life Story of Wisconsin Girl Who Created Capitol's Lincoln Statue

By MARION RYAN

THE story of Vinnie Ream, Wisconsin sculptress, the first woman ever commissioned by congress to make a statue of a national hero, may sound as if Horatio Alger had thought it up, but it's real. Vinnie's father was an invalid, and before she was 16, Vinnie was supporting the family. The first statue congress commissioned Vinnie Ream to make was the one of Abraham Lincoln now standing in the rotunda of the capitol; the second was of Admiral Farragut, still standing in Farragut square, Washington, D. C.

Vinnie was born in Madison, Wis. Her father, Richard Lee Ream, ran hotels before his health failed him. In Milwaukee he was proprietor of the Great Western hotel, later the Mansion House. In 1838 he went to Madison, where he ran the Madison House. Vinnie was born there, Sept. 25, 1847.

Vinnie spent her early childhood in small prairie settlements of Wisconsin, Iowa, Kansas, Oklahoma. Indian children were often her playmates. Her mother taught her to read. In the Ream household there were good books and high ideals—and not much else. When Vinnie was about 11 an itinerant sold a few guitars, gave a few lessons to folks in the small west Kansas settlement where the Reams were then living, then drifted away leaving behind only one person who knew how to play. Vinnie gathered the people who had bought guitars and taught them to play.

Youngest in College

Soon afterward, the Reams, feeling their child was talented in music, scraped up enough to send Vinnie to Christian college in Columbia, Mo. She was the youngest pupil. Her small, dainty figure, her huge dark brown eyes, her curls, her smile, her kind heart enchanted teachers and pupils alike. Here's a surprising thing the Christian college girls did. They wrote a petition—the manuscript is still in existence—asking the faculty to grant Vinnie Ream special privileges because she so richly deserved them. In later years some sourpusses accused Vinnie of making eyes at congressmen and thus getting them to vote for her statue of Lincoln rather than the work of older, more seasoned, masculine artists.

Vinnie's schooling didn't last long. The family soon moved to Washington, D. C., where it was hoped Mr. Ream's health would improve. It didn't. Vinnie, going on 16, looked around for a job. She found one, of all places, in the United States post office department, where women were being taken on because so many men were in the Civil war. Vinnie got her job, not because of those big brown eyes and softly curling tresses, but because she could write a clear, rapid hand. How expert she was is shown by the fact that when she was studying sculpture and needed daytime hours for it but could not give up her $600 a year job, the department granted her the privilege of having her afternoons off if she could do more work in the morning than the other workers did in the whole day. She did, and kept it up until she was earning enough from her art to quit the post office. She also had a paid singing position in an Episcopal church in days when even professionals were seldom paid for singing in church.

College Wanted Her Portrait

Vinnie Ream might never have known that she could model folks in clay if it hadn't been for chance—another Horatio Alger touch. Back in Missouri Maj. James S. Rollins, a director of Christian college, was elected to congress. The president of Christian college asked him to see if he could find Vinnie Ream in Washington and have a portrait of her painted for the college library. Think of that! Sixteen years old, an undistinguished post office clerk—and the college wanted her portrait for its library.

Remembering that the sculptor Clark Mills was in Washington and owed him a bit of a favor, Rollins hunted up Mills and asked if he would do a bust of Vinnie. Mills said he would.

At the first sitting Vinnie watched Mills excitedly while he deftly fingered the clay into shape.

"Why," she exclaimed, "I believe I could do that."

The good natured sculptor laughed, handed her a lump of clay, said:

"Then model me while I model you."

Vinnie went to work. Much to the surprise of Mills and some friends who had dropped in, the girl did a very creditable job.

"I'm Going to Be a Sculptor"

Mills said she must have lessons, promised to teach her, and sent her home happily clutching in one hand a lump of clay and in the other a statuette of an Indian, her first mod-

Vinnie went to her room as soon as she came home, and stayed there, working with the clay until about midnight, when the model was finished to suit her. Then she looked up at her mother, who had come in to watch her, and said.

"Mother, I know now what I am going to do. I am going to be a sculptor."

Lincoln Posed for Her

Here's another Alger slant. Poor girl gets chance to model President Lincoln. Vinnie Ream often passed Lincoln as she went to and from work. Her artistic fingers itched for a chance to do that rugged, kind, sad face in clay. Someone—Maj. Rollins, perhaps—asked Lincoln if Vinnie might model him. His reply

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was an emphatic "No!" But when he heard that Vinnie Ream was a poor girl, working to support her mother and her invalid father and aspiring to become a sculptor—that was a different story to Lincoln. He changed the "No" to "Yes," and for five months, the last five of the martyr president's life, Vinnie had a daily 30 minute sitting in a corner of Lincoln's White House office during his rest hour. While she was doing that, a personal grief was added to Lincoln's almost unbearable war burden. His son, Willie, died. Little Vinnie Ream, 16 years old, less than five feet tall, weighing about 75 pounds, looking like a slender little boy, somehow resembled the dead Willie, and that made a bond between her and the long, lanky, ungraceful Abraham Lincoln, bearing in his kind, friendly heart the sorrow of a war torn land.

Interviewed about Lincoln a few years before her death in 1914, Vinnie Ream Hoxie, wife of Brig. Gen. Hoxie, said that the half hour daily with Lincoln, studying his features when he was not on official duty, gave her an insight into him that remained engraved in her soul. It was that unfathomable sorrow in his face which she tried to put into her statue.

Lincoln's Assassination

It was days before Vinnie Ream recovered enough from the shock of Lincoln's assassination to pull herself together and realize that it was true, not some horrible dream. The tragic death of President Lincoln undoubtedly engraved his personality and his lineaments even more deeply in her memory. The success of her work over that of more seasoned artists was largely due to the impression Lincoln had made upon her during that unusual half hour daily in his office, when she was studying him, trying to make the clay come alive with his spirit.

Within a year after Lincoln's death congress appropriated $10,000 for a marble statue of him. Twenty

sculptors competed for the honor and the prize, among them Vinnie Ream, aged 18, and the only woman. She won, hands down, over seasoned artists who had studied abroad. When the statue was unveiled in 1871, a speaker describing her work said that her very success perhaps lay in her lack of training; that she had presented Lincoln, not symbolically and ornately but simply, naturally, just as people who had known him wanted to see him.

What to Live On?

What the young struggling sculptor would live on and support her family with during the interim didn't bother congress. But by this time Vinnie was making something from incidental work with her skillful fingers. The Reams didn't starve while Vinnie worked on her model. She was given a room in the capitol, near the office of Judge David Davis, a close friend of Lincoln.

When Vinnie's model was finished, the secretary of the interior, appointed by congress, inspected it. He approved and planked down the promised $5,000. She got the rest when the statue was unveiled.

In June of the same year Vinnie, accompanied by her parents, sailed for Italy, taking the model to be done in marble by Italian craftsmen.

She selected a huge block of the whitest Carrarra marble she could find, and the men set to work. Meanwhile she put in part of her time taking lessons of two famous sculptors and getting acquainted with all sorts of people.

Cardinal's Permission

A lot of daring was in that little person. She wanted to model Cardinal Antonelli, influential ecclesiastical and political dignitary. So she put on her prettiest white dress and went to ask for an audience. She got the audience and the ready consent of the great cardinal to model him. It is not quite so surprising that Franz Liszt and Pere Hyacinthe and several others let her make busts of them—but Cardinal Antonelli! Men shivered in his presence. When she left Rome he gave her a beautiful medallion inscribed on the reverse, "From G Card. Antonelli to his little friend Vinnie Ream. Vatican, Rome, 1870.' Vinnie Ream carried back to America many treasured mementoes of her sojourn abroad, among them a Dore painting, inscribed "Offert a Miss Vinnie Ream de part son affectueux collegue, G. Dore," a Bible inscribed to her by Dore's mother and another Bible inscribed by Pere Hyacinthe, whose bust she did in Paris.

Despite some violent criticism Vinnie's Lincoln went right along having many admirers, artists and laypeople, both. As for people who had known Lincoln and who came unexpectedly upon the statue in the rotunda, they stopped, gasped, and gazed with tear filled eyes: "It's Lincoln, himself," they said.

Farragut Statue

A few years after the unveiling there was talk of a statue of Admiral Farragut. A bill was passed in congress; $20,000 was to be paid for the statue, 10 feet high, to be cast in bronze. Again sculptors made their models; again there was a competition. Mrs. Farragut, who ought to know if anybody did, which of the models most closely resembled her husband, was all for Vinnie Ream's. There was discussion and dissent. The committee couldn't agree; the thing was put off; in 1874 another committee was appointed, including Gen. Sherman and Mrs. Farragut. Vinnie got the contract, beating a dozen men. The great statue, cast in bronze from the propeller of Farragut's flagship, the "Hartford," still stands in Farragut square.

While Vinnie was still working on the Farragut statue, she met Lieut. Richard Hoxie. Before long, Hoxie was imploring her to set the wedding day. "Wait till my statue is finished," she kept saying. Finally, after Mrs. Farragut herself had intervened in behalf of Lieut. Hoxie, Vinnie set the day—and finished the statue later.

They were married on May 28, 1878. But Vinnie had scarcely laid aside her bridal veil before she was back in her studio in the basement of the capitol, hard at work, scrambling around to reach parts of the 10 foot high clay model.

The Farragut statue was unveiled on Apr. 25, 1881, when Vinnie Ream Hoxie was 33. It was her last work for 18 years. To please her husband she gave up sculpture and became a Washington lady, wife of a rising army man.

Working Again

At the end of the 18 years, he consented to her starting work again with her beloved clay. Among the things she did then were two statues now in the capitol: One for Iowa and one for Oklahoma—Gov. Kirkwood and the great Indian chief Sequoya. Until shortly before her death in 1914 her home in Washington on Farragut square (where she had a

Writes Of Girl Chosen To Make Statue Of Lincoln

By WILLIAM DODD CHENERY.

That Mother Nature implants special gifts of unusual talent in certain persons at birth seldom is so clearly demonstrated as in the case of Vinnie Ream, at the age of 15, winner of the national contest to create a statue of Abraham Lincoln.

Paul L. Angle, state historical librarian, states he has no information of Lincoln having ever posed for any other sculptor, except for the bust made of him by Leonard Volk in 1860. An article by Ella M. (Mrs. J. B.) Showalter on the subject of Vinnie Ream, published on Jan. 18 last, in the Tampa, Fla., Tribune, is so overflowing with interesting statements that it should be preserved in the scrapbooks of all oncoming young students of Lincoln history.

To keep the record complete this writer is venturing to append the facts as to how it is offered for publication today in The State Journal.

Shortly after the turn of the century Richard Yates II, having completed the term as governor of Illinois, went to Washington as congressman-at-large. Mrs. Showalter, wife of another young congressman, from Pennsylvania, immediately bestowed a friendship, lasting till now, on Mrs. Yates, and sent to her the clipping regarding Vinnie Ream. Mrs. Yates mailed the clipping to me, and Mrs. Showalter's letter, from which but few words will be quoted herein. One line, the loving salutation greeting: "My precious friend Helen:" Then explanation of the article: "Enclosed find an article which you may be interested, as I believe you know the young woman who wrote it. If you wish pass it on to some daily paper. Lovingly Ella."

MARBLE STATUE OF LINCOLN IN THE CAPITOL
MODELLED BY VINNIE REAM

BY DR. C. PERCY POWELL

An appropriate introduction to the story of the Lincoln statue in the U. S. Capitol is found in the personal recollections of Vinnie Ream published in the Washington Sunday Star for February 9, 1913. The article calls attention to the fact that "Lincoln had been painted and modelled before, and when friends of mine first asked him to sit for me he dismissed them wearily until he was told that I was but an ambitious girl, poor and obscure. He granted me sittings for no other reason than that I was in need. Had I been the greatest sculptor in the world, I am sure I would have been refused. I came for half an hour every day . . . . He never told a funny story to me. He rarely smiled . . . . Those visits to the White House continued for five months . . . . Then finally came the great tragedy."

No one, at the time the President sat for Vinnie Ream, would have dared prophesy that fifteen months later the Congress of the United States by joint resolution would authorize a contract with her for a statue of Abraham Lincoln. She was only nineteen years of age, having been born in Madison, Wisconsin, on September 25, 1847. Her father was an employee of the U. S. Land Office and moved his family to Washington in 1862. Vinnie found employment in the Post Office and began the study of sculpture under the instruction of Clark Mills. In his Reminiscences of My Childhood and Youth George Brandes described her as "rather small of stature, strong and healthy--she had never been ill, never taken medicine--with white teeth and red cheeks, quick in everything; when several people were present she spoke only little and absently, was cold, deliberate and composed as a man of strong character; but at the same time she was unsuspecting and generous, and in spite of her restlessness and her ambitious industry, ingratiatingly coquettish towards anyone whose affection she wished to win."

The commission to complete the statue in marble provided for a payment of $5,000 upon approval of the model in plaster and another $5,000 upon acceptance of the statue. A studio for the young artist was opened in the Capitol. It became the favorite meeting place of many prominent persons and received much unfavorable publicity during the impeachment proceedings against President Johnson. When the plaster model was accepted Vinnie and her mother went with it to Rome in June 1869 to have it cut in marble. While there her countryman G. P. A. Healy painted the picture of her that now hangs in the National Gallery of Art on Constitution Avenue. The cutting was done, the statue accepted, and the unveiling finally accomplished in the rotunda of the Capitol on Wednesday evening, January 25, 1871. This was the first government commission of this type to be won and carried out by a woman. Her reputation was firmly established, and new orders for work were plentiful. She found time, however, in 1872, to enter a model for a statue of Admiral Farragut in competition for a government contract. On January 28, 1875, the Secretary of the Navy contracted with Vinnie Ream for the bronze statue that now stands in Farragut Square. The contract price was $20,000. In the midst of the undertaking the artist was married to General Richard L. Hoxie in a brilliant wedding. Ex-President Grant attended and General Sherman gave the bride away. The Farragut statue was unveiled in 1881, and for

the next 18 years she put aside her clay and chisel at the request of her husband. The Hoxie family built and occupied a home on Farragut Square. For a while the gatherings at the Hoxie residence were a prominent feature in the social life of Washington. Vinnie died there on November 20, 1914. At the time of her death she was at work on a statue of the Cherokee Indian Chief Sequoya to represent the State of Oklahoma in Statuary Hall. It was completed by George Zolnay, who did the memorial marking the grave of Vinnie Ream Hoxie in Arlington National Cemetery.

meant to do. "I will teach when I preach, and preach when I teach," he declared.

Little is known of his first school in St. Joseph except that it opened December, 1854, on the corner of Third and Faraon. His partner was Edwin C. Davis, Shannon's cohort of Columbia days, now become state superintendent of schools. Rogers made just enough money that spring to marry his Christian College sweetheart, Jane Robards, daughter of the Mayor of Hannibal.

A record of his first teaching is an old clipping-book filled with student work. A school-girl's Going-Home Song—"For we'll leave these naughty *diggins* in the morning—" conjures up a St. Joe, gateway to the West: jumping off place for California and gold. The scrapbook went with Rogers a year later to Columbia. (When Wilkes summoned him to Christian College he had rejected his father-in-law's offer to build him a schoolhouse in Hannibal.) Before long, new clippings were being pasted in, signed by Rogers' most gifted pupil, Lavinia Ream.

There is not room here for the Cinderella story of little Vinnie Ream. Christian's first famous alumna, she was, while still a girl commissioned by Congress to sculp the statue of Lincoln which stands in the rotunda of the Nation's Capitol.

Vinnie and an older sister, Cynthia Ann,[7] had been left in the boarding school while their father was stationed at Ft. Leavenworth, Kansas Territory, as a surveyor for the Land Office. According to the 1847 date usually given for her birth in Wisconsin, Vinnie would have been ten when she entered Christian College in 1857. However, "L. E. Ream" is listed with the undergraduates for that year, not with the academy which included pupils up through twelve. The fact that she was recording secretary for the Martha Washington society shows she was at least a Junior. The Minutes she kept and her other writings suggest a girl of about fourteen.

None of her teachers in 1857-58 could have been so clairvoyant as to guess that within six years she would be sitting daily with the President of the United States in Washington, translating his anxious features into clay while he studied dispatches of a Civil War.

Petticoat Pioneer - Allean Lemmon Hale

(Vinnie Ream)

Did Professor Alexander recognize her talent? The one portrait she seems to have painted at school was a far cry from the doves and moss roses of most of his pupils. Perhaps he was equally impressed with her ability on the guitar. Rogers thought of her as a poet, carefully saving her farewell verses to room-mate Mary Persinger and an ode to "My Kansas Home." Also preserved at Christian are published songs and the painting of Martha Washington she later sent the Institute. A study of Vinnie hangs in St. Clair parlors and at the State Historical Society in Columbia her black eyes look down from a portrait by Bingham.

Professor Rogers' habit of offering his students' compositions to the paper illustrates his bent for diplomacy. Suddenly Colonel Switzler, who until now would scarcely spare a paragraph for a Christian College Commencement, was devoting a regular column to melancholy dirges signed "B. M. W." or "R. V. R., C. C." Such initials were easily deciphered by Columbia's proud parents. ("R. V. R."—Regina Victoria Royall—just happened to be a sister of Switzler's wife.)

Professor Rogers' urbanity had been felt in other ways: his tasteful Sunday sermons, his gracious wife. So the Board of Trustees had listened thankfully to his letter accepting the presidency of Christian College. Was he too urbane, too inexperienced at thirty to guide the ship which was rapidly heading for the rocks? They were quite willing to let him hold the wheel awhile.

Rogers began his administration like a practical man. There was no use spending money for a new account book. He took over the one Wilkes relinquished and wrote in it: "Note given for Negro hire, payable on or before 25th Dec. 1858—$390.55." This would give him five months to pay for the use of those dozen or more slaves who kept the wheels of the place turning. Hired from various owners, the Negroes drew the water, filled the pitchers for washing in the morning, made the fires, did the laundry, farmed, cooked, waited table. Those the students would remember were four who lived on the place: Aunt Caroline, the cook; Ned, the yardman; Harriet, the maid, and Uncle Charlie.

President Rogers agreed to buy the furnishings from Wilkes,

A YOUNG MAN [illegible]

and asked for [illegible]
spittoon in the [illegible]
price list is one of the [illegible]
survives [illegible]
original building [illegible]
not only a picture of [illegible]
glimpse of the life [illegible]

Dishes, tumblers [illegible]
expensive than [illegible]
"Marseilles" spread [illegible]
ported by boats while [illegible]
could sell at a profit [illegible]
the four pieces, might [illegible]
was so proud of.

Fourteen rooms [illegible]

1 washstand
2 bedsteads [illegible]
4 mattresses [illegible]
1 stove (and one)
4 or 5 splint-bottom [illegible]
1 pitcher
1 bowl
1 slop bucket
1 chamber

There was [illegible]
stand, a bureau, [illegible]
more expensive [illegible]
mattress. (Was it [illegible]
live oaks of [illegible]
The girls were [illegible]
the maids emptying [illegible]

The parlor [illegible]
distinguished by having [illegible]
aforementioned spittoon [illegible]
curtains. (Probably [illegible]

The new dining room [illegible]
extension had [illegible]
china from [illegible]
including some high [illegible]
President's study [illegible]

Lineage Club members as guides. Their authentic costumes were planned by Mrs. J. C. Miller, who sponsored the club in its hostess duties this year. It was interesting to find on the guest book such signatures as J. S. Rollins and to reflect that this same college on this same spot one hundred years ago had been purchased from his grandfather. Even those hardened to such ceremonials declared that Christian's Charter Day Centennial was the most pleasant they had ever attended.

But this was only the half-way mark of the year. In the two months that President Miller went away, under doctor's orders, to regain his health, Centennial Commencement plans rolled on to a frenzied climax. As in most families when disaster threatens, the individualistic faculty members of Christian College united to meet the emergency. Almost every teacher had some special project he was fostering. (This Commencement would highlight the fact that eight of the forty had spent more than twenty years at Christian College.) Mary Paxton Keeley, of the short haircut and explosive personality, was promoting the *Microphone* gift, a painting of Vinnie Ream to hang in St. Clair parlors. The Centennial history was being written by one of her former students. The two of them were collaborating on an historical skit, which Mrs. Hazel Perryman was already rehearsing, instead of the time-worn pageant.

The "Mike" staff was planning a special Centennial edition to "hit the stands" the minute the crowd rolled out of the auditorium after Commencement. (This Commencement issue was a tradition. It meant that the staff and Brooks Bradley, the printer, must stay up the night before—only the paper being "put to bed"). Colorful "Mary Pax," who had launched so many journalists on their careers! Next year—the twenty-third—was to be her last of teaching and when she flung bookbag over bicycle and rode away one of the unforgettable characters of Christian would be gone.

Esther Stearn and Harold Long were trying to contact former science students by questionnaire. Old girls would find them surprisingly unchanged, Dr. Long with his quiet, dry humor; Mrs. Stearn with her zest and uncompromising

standards after twenty-four y
dents showed a succession of
young doctors, who gave Dr.
career.

"Mom" Drew, another pace
edition of the annual Com
handsome, almost worshiped b
four years since Edgar Lee and
she could teach she had man
lege equitation courses in the
Christian and daughter Shirley
boots across town at Stephen
recognized leader in the horse

Ellen Dahl, clothing instru
teacher of history, were aiding
mittee, for by now hundreds of
to the College and room
furnished as a Centennial
since Mrs. Hertig's day to bring
archives relating the old school

Popular Mabel Buckner, a
extra duties this Centennial
seen home economics at Christian
egg angel foods to testing
Christian College Club members
Teas." Geneva Youngs, who
of success brought about by
drilling her double sextette
and Margaret Tello were
plete Conservatory staff
twenty-seven years at Christian
putting out a monthly edition
scheduling the class reunions
Centennial booklet and
of uninterrupted education
R. A. Miller preserved
reservations. Maurice, Mrs.
attic to basement in response
Mrs. Moss's silver vase that

"On the 15th of March, 1856, several earnest-hearted brethren met in Columbia, Mo., and laid plans for the organization of a Baptist female school which should be located in that city." (R. S. Duncan, *History of the Baptists in Missouri*, St. Louis: Scammell & Co., 1882.) Baptist Female College was incorporated January 17, 1857.

It is obvious from the timing and from the rivalrous tone of newspaper ads of the period that the Baptists seized the embarrassingly sudden resignation of Williams from Christian College as the opportune moment to start their own school. They doubtless felt that if Christian failed they would secure its patronage. Their advertisement of the "first term of Baptist Female College" appears side by side in the State *Journal* (July 3, 1856) with that of "the 6th session of Christian Female College." It turned out, as the newspapers had often predicted, that there were more than enough pupils for both schools.

[3] See Notes for Chapter II, note 6.

[4] Switzler, p. 929.

[5] Allen to Gano, Dec. 27, 1860.

[6] Carr, p. 152.

[7] "Cynthia Ann Ream" is the name of Vinnie's older sister as recorded in Christian College catalogs for 1857-58 and in the Martha Washington Society Minute Book (November 6, 1857.) Vinnie's biographers, however, refer to her sister as "Mary."

There are many other discrepancies between the usual "facts" about Vinnie Ream and the evidence discovered at Christian College. Although she is often described as an untaught girl who had never seen a statue or painting before she went to Washington, it is obvious that in Columbia she had many opportunities for culture. While in Christian College she painted one portrait of Martha Washington for her society. (M. W. Minutes, June 30, 1858.)

O. A. Carr, writing in 1883 when she was already famous, speaks of "Vinnie Ream, who owes her celebrity to the inspiration and generosity of President Rogers." (Carr, *Memorial of J. K. Rogers*, St. Louis: John Burns Publishing Co., 1885, p. 241.) Rogers' scrapbooks offer some evidence that she was one of his St. Joseph pupils who accompanied him to Columbia. Mary Paxton Keeley, author of "Little Vinnie Ream" (unpublished 3-act play) states that Vinnie and her sister attended Rogers' academy in St. Joseph for two years. (Vinnie always referred to herself as "poor," so perhaps Rogers taught her free.) Mrs. Keeley adds (basing her claims on correspondence with the Rollins family and descendants of Vinnie Ream) that James Sidney Rollins got well acquainted with the Ream family when his travels as a land lawyer brought him in contact with Major Ream, a government surveyor of homestead lands. She believes it was Rollins' suggestion that the girls attend school in Columbia. When Rollins became a Congressman in Washington from 1861-65 Vinnie became his protégé. He introduced her to Clark Mills, the sculptor who taught her and Rollins is said to have persuaded Lincoln to allow her the daily sittings for the bust she made of the President.

Vinnie, usually described as 16 when she sculped Lincoln, was probably older. She was tiny and childlike and there is evidence that her mother falsified her age. Her birthdate is usually given as 1847 but the Danish critic, Georg Brandes, who knew her in Rome in 1870 said she was 26 then, which would have set her birthdate at 1844. This would certainly seem more plausible in the light of the poems she left at Christian. They seem precocious even for a girl of 13 or 14 and it is preposterous to think that a child of 10 could have written them. (See "My Kansas Home," reprinted in Carr, p. 295.) Minutes in Vinnie's handwriting and signed by her appear in the Martha Washington Minute Book during 1857-58.)

seconded by a Stephens representative and carried. I've always considered that a Christian College achievement." (Letter to Mrs. Mark Hale from Rose Lisenby, July 24, 1954, C. C. Historical Collection.) Five years later, J. C. Miller of Christian headed the committee whose recommendations made Phi Theta Kappa the only scholastic society recognized by the American Association of Junior Colleges.

[2] "Christian College," the alumnae bulletin, was first issued in 1914. It replaced the defunct *Chronicle* as an alumnae organ.

[3] Columbia *Tribune*, April 18, 1952, reprint of "Thirty Years Ago" (April 18, 1922).

[4] The Martha Washington Society, important for three generations in the social life of Christian, survived up until about 1920 as an annual costume reception centering around Vinnie Ream's painting of Martha Washington. After 1920 it became a formal "open house" in February in the gym and by 1927 the name had disappeared from the yearbook.

[5] Lee was elected president of the American Association of Junior Colleges December 1, 1926, having served as vice-president since March 17, 1926.

[6] Floyd W. Reeves (Director), "Report of a Survey of Christian College, 1925-26, Prepared for the Department of Endowments, Board of Education, Disciples of Christ." (1926.) 122 typewritten pp., unbound, in C. C. Historical Collection. One bound copy, President's office.

CHAPTER IX

[1] The last high school class enrolled at Christian College was for the school year 1927-28.

[2] The *Microphone* had been preceded by the *Campus Coverall*, a less ambitious sheet which was published two years only, 1925-27.

[3] For description, see 1934 *Catalog* (83rd).

[4] Most of the articles written by Christian College faculty members between 1931 and 1942 appear in the *Junior College Journal;* others in the *American Journal of Public Health, Education,* and the *Missouri School Journal.*

[5] Christian College Library.

[6] A description of the guidance program, written by J. C. Miller, appears in "Christian College" (Alumnae Bulletin), April, 1931.

[7] From *The Prophet*, by Kahlil Gabran; quoted as a foreword to the May, 1934, edition of "Christian College" (vocational booklet) and to the revised edition, "What Shall I Do?" (1939.)

[8] Quoted in the *Minutes*, President's Report for 1933-34.

CHAPTER X

[1] Mrs. Hertig is listed as Editor of the Alumnae Bulletin in catalogs from 1924-46 but seems actually to have edited the Bulletin by 1922 and probably earlier.

[2] Except for the years 1936-38 when Portia Penwell Stapel was alumnae secretary.

[3] The May Queen ceremony and songs seem to have been adopted from Sweetbriar College, Va. Of recent years the "May Queen" has been called "Commencement Queen."

[4] The facts on Mrs. Hertig's childhood and family come from clippings and letters sent by her girlhood friend, Miss Jennie Corbin of Union City, Mich., to Mrs. Maud McConnell. (Letter dated Jan. 23, 1950.)

[5] Southeastern State College, Durant, Okla.

[6] Lloyd W. King [illegible]
Design for the Sec[illegible]
1, Jefferson City: M[illegible]

[7] *Design for* [illegible]

[8] *Minutes*, Pre[illegible]

[9] *Ibid.*, Presiden[illegible]

[1] Francis A. Klein, [illegible]
hards Came to Mi[illegible]
Democrat, Jan 14, 19[illegible]
lumbia, Mo., A Dar[illegible]
Jan. 18, 1951; Colum[illegible]

[2] Frederick A. W[illegible]
stitutions of Higher [illegible]
vocation, C. C., Jan. 1[illegible]

[3] "Stephens Co[illegible]
. . . are the leaders [illegible]
a part of their ph[illegible]
the Moment" colum[illegible]
24, 1953.

[4] The Christian Co[illegible]
Western Historical M[illegible]
library. It will be cat[illegible]
made for it at the Co[illegible]

[5] *One Hundred* [illegible]
historical booklet pu[illegible]
nial reunion and [illegible]
Allean Hale and R[illegible]

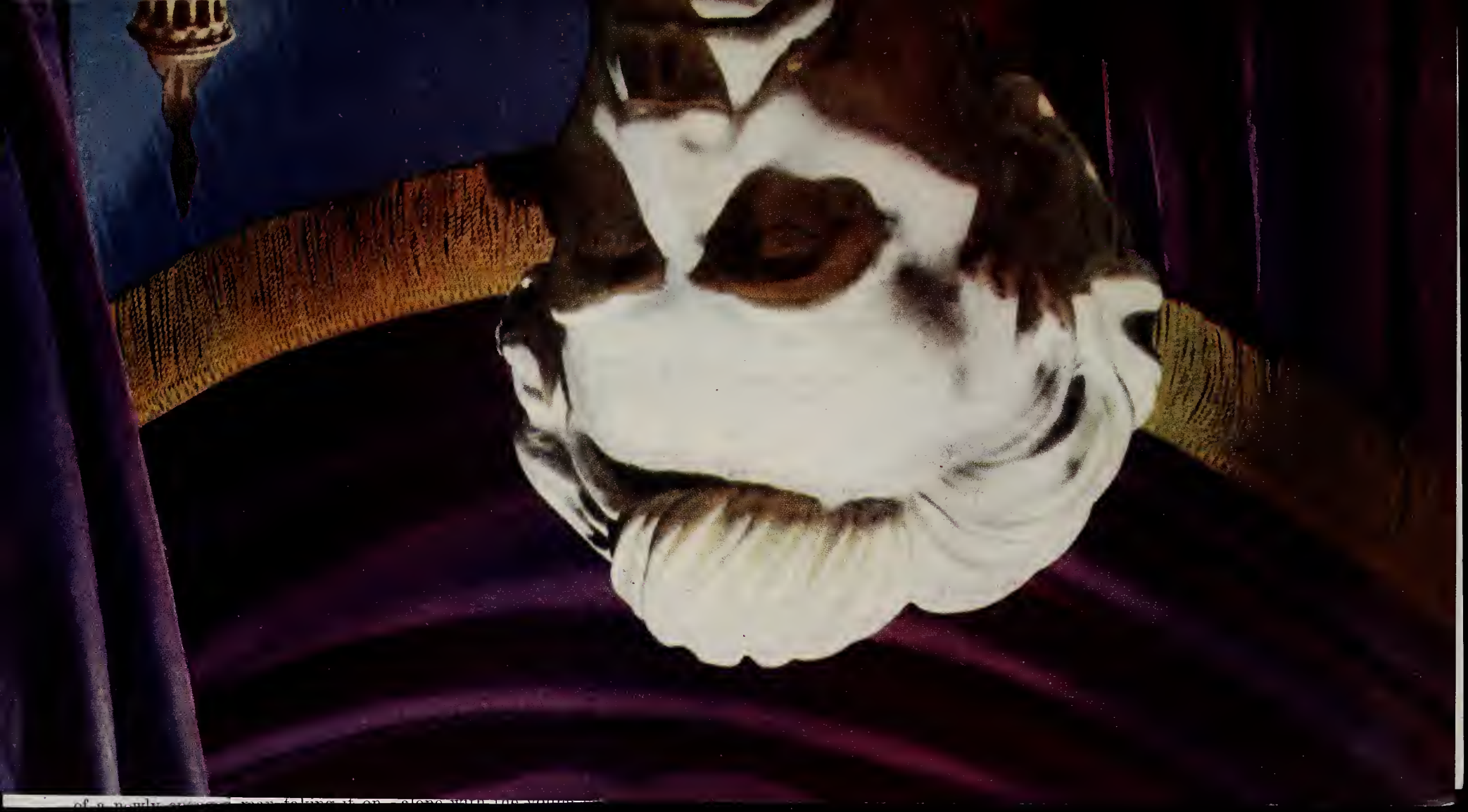
[6] Following the [illegible]
Kansas City, St. L[illegible]
Tulsa, Oklahoma C[illegible]
Fort Worth, Chicago [illegible]
'33) served as alum[illegible]
edited the Bulletin [illegible]

[7] Jane Froman [illegible]
the Centennial Com[illegible]
Froman Award for the [illegible]

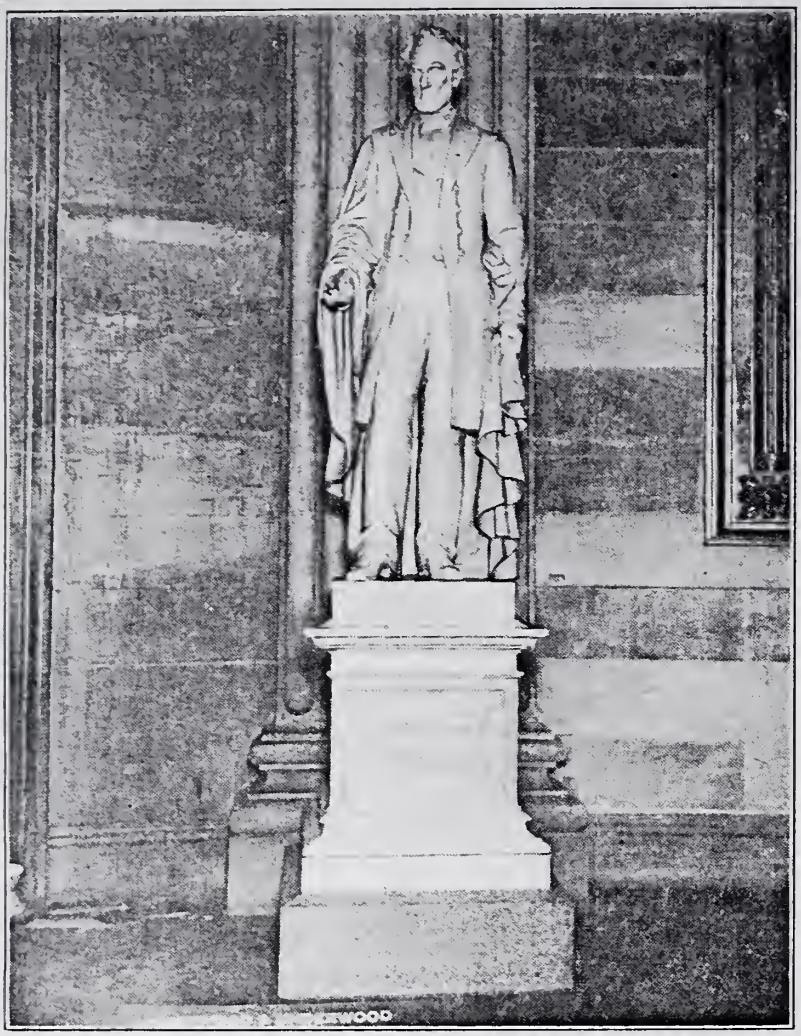
[8] This was done [illegible]
Funeral Home betwe[illegible]
Christian College A[illegible]
building. The vacat[illegible]
dormitory rooms. The [illegible]
rooms. When enroll[illegible]
364 students the [illegible]
remodeled for dorm[illegible]
library-museum i[illegible]

[9] "Cathy Chri[illegible]
tributed to Lois Ann [illegible]
as assistant to the [illegible]

[10] Letter to J. C. Mi[illegible]
Ann Crowe, '49). [illegible]

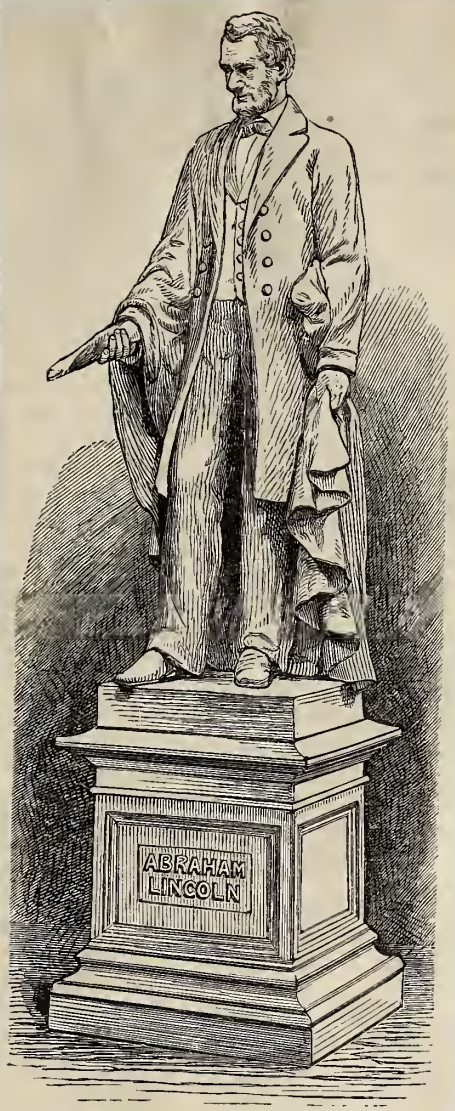


of a newly crowned man taking it on, along with the young



The statue of Lincoln by Vinnie Ream which stands in the rotunda of the Capitol in Washington

REAM



STATUE OF ABRAHAM LINCOLN.

AT WORK—This painting shows Vinnie Ream at work over bust of Abraham Lincoln. She was commissioned by Congress to do a statue of Lincoln when she was only 19. Work took her four years.

was a gathering place for all sorts of people - artists, statesmen, fashionable society and just plain folks. She,und rtook many charitable works especially for poor girls and for the blind, and gave many free lessons in modeling to girls. At her marriage 20 Washington artists had presented her with a huge portfolio of their own paintings and drawings, now in the Vinnie Ream roon at the state historical society at Madison. From that time to the last of her days she was loved by Washington people. Her body lies in Arlington cemetery. Over it is a bronze replica of her "Sapho" (the original is in the national art gallery) with the inscription "Words that would praise thee are impotent."

WISCONSIN HAS HER PICTURES

Until 1922 her Farragut square home was kept as a sort of memorial to her and her art. Then the work was distributed among the four states in which she lived as a child: Wisconsin, Iowa$, Kansas, Oklahoma. Wisconsin has her best known piece of sculpture, aside from the Lincoln and Farragut statues - the lovely figure of a woman called "The West." Wisconsin also has "the Passion Flower," Spirto del Carnivalli" nd a model of Lincoln's hand; her harp, her sculptor's tools, the modeling table of which she did the bust of Lincoln at the White House, the portfolio of paintings by Washington artists the painting Dore gave her, framed signed portrait of Carmen Sylva, then queen of Rumania; a painting of Vinnie done by George Bingham, and several lesser mementoes of her life and work.

Ream, Vinnie DRAWER 21A Sculptors- R